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ABSTRACT

An overview is presented of a 1982-83 Elementary and Secondary Education Act (ESEA), Title IV-C project, designed for 50 talented high school art students, to preserve the arts and crafts in the Mississippi hills area and to enrich existing arts and crafts curriculum. Steps are listed for implementing such a program, a simple program budget is provided, and program objectives and evaluation procedures are given. The major portion of the book is presented in its four appendices. Appendix A provides seven craft activities and specific techniques for making pottery, working with stained glass, using an airbrush, doing photography, carving wood, painting eggs, and constructing cathedral quilted pillows. Also included are glossaries, graphics, group pictures, photographic examples, and a scrapbook showing other projects and their creators. Appendix B presents the accountability and instructional management plan for the program and includes a general program design, a tentative time schedule, objectives arranged according to cognitive level, and an extensive program description. The program description, presented in chart form, clearly indicates the objectives, processes, and materials involved in each activity. Specific forms are given for evaluating the activities in Appendix C. A sample student questionnaire, designed to determine student attitudes and their general awareness of visual art, is provided in the final appendix. (LH)

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Arts and Crafts of the Mississippi Hills
ESEA, Title IV-C
1982-83

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SO 014 948

The Booneville Municipal Separate School District
P. O. Box 387
Booneville, MS 38829
May, 1983

Our appreciation is expressed to the following for their support of this project:

R. D. Griffin, Superintendent

Board of Trustees:

Dr. W. H. Preston, Chairman
Betty Anderson
Richard Coggin
Bill Morgan
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Contents

	Page
Introduction.	1
Overview and Needs.	2 - 3
Program Objectives and Evaluation Procedures.	3 - 5
Getting Started	6 - 7
Budget	8

Appendix

Appendix A:	Highlights of the Year - Activities and Procedures	A1 - A54
Appendix B:	Accountability and Instructional Management Plan	B1
Appendix C:	Student Interest Survey	C1
Appendix D:	Student Questionnaire	D1

Introduction

In a time of rapid change, there is a need to preserve a part of the present as well as a part of the past and a need to take time to reflect.

The purpose of the 1982-83 art project funded by Title IV-C, ESEA, was to preserve the arts and crafts of the surrounding area of the students of the Booneville Municipal Separate School District.

This book provides an overview of the needs relative to the project, objectives of the program, activities highlighted during the project year, and a curricular guide composed of program objectives, activities, resources, and evaluation.

Arts and Crafts of the Mississippi Hills

Overview and Needs

A Title IV-C grant award provided the necessary funding to supply an art program designed to preserve arts and crafts of the Northeast Mississippi area and to meet the special needs of students especially talented in the visual arts. The school district began planning to implement a program that would seek out the arts and crafts of the area and to preserve those arts and crafts that might be peculiar to Northeast Mississippi.

One hurdle to overcome was that of ascertaining the needs and interests of the students, grades 9-12. It was soon obvious that there was such a demand from students that not everyone desiring to participate in the program could be served. In addition, parents were requesting the program at the junior high level as well as the high school level. As a result of having more students interested in the program than could be adequately served, the district devised a screening procedure that would recognize those students who were most creative and most talented in art.

The screening procedures were as follows: First, the district secured three judges who were considered experts in the field of art. Then, the students desiring to participate in the program auditioned by doing three different drawings in the presence of judges. The judges devised a grading scale, and working independently of each other, judged the drawings. The The students receiving the highest scores were given first priority for placement in the art program.

A part of the auditioning involved the students having to follow verbal directions. It was later discovered that this testing was unfair to some very artistically talented students who had learning disabilities. In the future, a different test will be given that will not be unfair to learning disabled students.

Having secured funding and having decided screening procedures for students, the district next started looking for a teacher. The teacher had to be unique in order to teach a split day between two schools. In addition, she would have to be willing to work with community resource people within her classroom as well as getting her students outside the classroom and into the community.

The district eventually secured a teacher who was enthusiastic about the grant and who was willing to work diligently to create a successful program.

Objectives and Evaluation Procedures

The overall purpose of the project, Arts and Crafts of the Mississippi Hills, was to preserve the arts and crafts of the Northeast Mississippi area and to enrich the existing curriculum for those secondary students particularly talented in the visual arts areas.

The long-range goals of the program were:

(1) Development of artistic and creative talents in students.

(2) Community involvement through local artists and arts festival.

(3) Preservation of craft skills native to North Mississippi.

(4) Involvement of senior citizens to be used as consultants.

The student objectives for the proposal were:

(1) The students will become aquainted with additional information, related activities and resources outside of the regular school environment through field trips, resource persons, an art instructor, and an arts festival held yearly.

(2) The talented/gifted students in art will further develop his/her abilities in the art process through art classes.

(3) The student will be active in arts and crafts of native Northeast Mississippi through learning the skills handed down by local artists and through preparing a booklet showing pictures, instructions, or samples of the arts and crafts.

The sequential procedures and activities to meet the objectives were as follows:

(1) Approximately fifty students will be enrolled in the program.

(2) At the time of enrollment (Pre-registration in 1981-82 for 1982-83 program) each student will complete an interests survey.

(3) Based upon the interests survey the art instructor will coordinate and arrange for classes of art instruction, training sessions under local craft artists, and field trips to area craft shops, museums, and artists. The student will be exposed to at least four different creative crafts in addition to art instruction during a year's program.

(4) The student will meet an art instruction class daily and train under local artists on a regularly scheduled basis.

(5) During and at the end of each creative craft project under local artists, the students will describe the craft materials and costs involved and steps in applying skills to complete the particular project. This information will be compiled and will be made available to local libraries, and/or to other upon requests.

The above procedures are considered best to meet the needs and interests of our students and to extend and enrich the existing curriculum.

In general, the program of art instruction and creative crafts development was offered at the secondary level for credit for successful participation on the part of the student. Any student per se who enrolled in the classes developed awareness and skills in creative crafts. In addition, the student grew in leadership and social skills through the many experiences of working with local craft artists.

The student learned to use various art/craft modes and materials and produced individual finished products to display in school and at the arts show held in the Spring.

The evaluation procedures were as follows:

Objective 1: Pre and post comparisons on assessment of student attitudes and awareness. (See appendix D1 for questionnaire used.)

Objective 2: Teacher observation that compares pre and post samples of student work.

Objective 3: Finished booklet and products.

Getting Started

When a district is starting a totally new art program, the art teacher has many paths to clear before she stands before her students to teach. More than likely, she will have to convert a regular classroom into an art room, order art supplies from scratch, and use plain legwork and phone calls to make sure the room is ready on time and the most reasonable supplies are bought and delivered.

First, regular student desks need to be moved out and working tables brought in with needed number of chairs or stools. Plenty of storage space for supplies and equipment is needed as well as storage for student work. A sink needs to be installed if you don't want your students running down the hall to wash their brushes and wiring may be needed if you are planning to install a kiln. If you have extra money for furniture, invest in drawing desks which can be moved where needed. Check the room for good lighting and ventilation.

Art supplies can be bought at local craft shops or from an art catalog. Check around first and compare prices. A flexible list for supplies needed are listed below. More or less will be needed depending on what skills and crafts you plan to teach and your budget.

Brushes	Canvas
Large container of paint	Easels
Palette knives	Drawing pencils
Palettes	Drawing paper- white, manilla

Erasers
Pastels, charcoal sticks
Scissors
Gallon jug of glue and small empty bottle to fill
Carving tools for printmaking
Brayers
Printing ink
Bulk roll of linoleum
Wooden spoons
Felt-tip pens
Lettering set
India ink
Scratchboard
Paper cutter
Poster board - white, assorted
Construction Paper
Art tissue paper
Wheat paste
Plaster
Stencil knives
Rulers
Terra-cotta clay
Turn-tables
glaze
Wedging board
Yarn
Small wire
Batik brushes
Batik wax
Stretcher - strips
Dryer
Muslin cloth
Stained glass supplies
Air brush supplies
Wood scraps
Camera and supplies

This list can be made shorter if your students buy many of their own supplies.

Budget

Salaries:	
Personnel knowledgable in the field of art to advise in budget planning and purchasing	$720
Purchased Services:	
Consultants	350
Pupil Transportation	242
Other Travel	125
Supplies:	
Paints, Glass Medium, filmstrips, Inks, Tools for working with various mediums, watercolor, paper, molds, pastels, periodicals, film-developing supplies, etc.	5,576
Capital Outlay:	
Equipment: Tables, kiln, camera, printmaker press, drawing desk, cutter, bandsaw, easels, etc.	4,656
Remodeling: Shelving, Sink Installations, wiring	331
	$12,000

Appendix A

Highlights of the Year
Activities and Procedures

ARTS AND CRAFTS

by

Barbara Eaton
Art Instructor
Booneville High School and Jr. High

Photographs by

Barbara Eaton and the
Booneville High School Gifted Art Students

Art Works by

Booneville High School and
Jr. High Gifted Art Students

Booneville Municipal Separate School District
Booneville, Mississippi
May 10, 1983

Table of Contents

Pages

I. Crafts

A. Pottery - Coil Method 1-7

B. Stained Glass. 8-15

C. Airbrush 16-19

D. Photography. 20-29

E. Woodcarving - Miniature Chairs. 30-36

F. Painted Eggs. 37-38

G. Cathedral Quilted Pillows. 39-42

II. Group Pictures

A. 1982-83 High School Gifted Art Students. . . . 43

B. 1982-83 Jr. High Gifted Art Students 44

III. Scrapbook of Other Projects

A. Trolls. 46-49

B. Melted Crayons. 50

C. Painting. 51-52

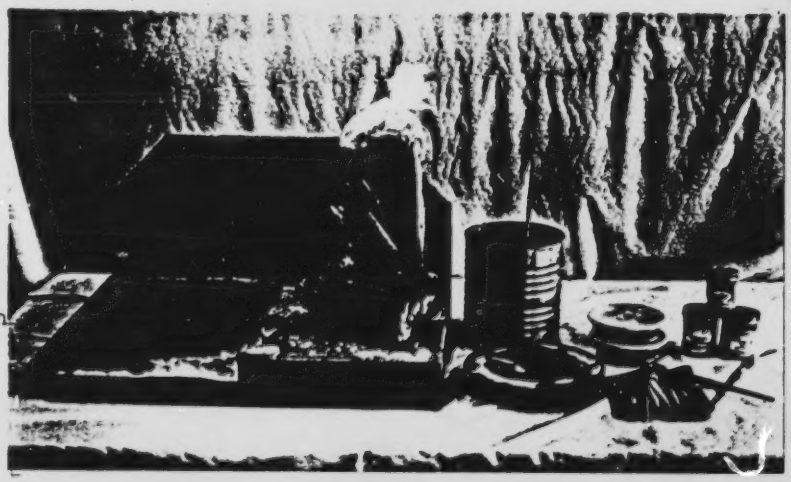
D. Scratchboard. 53

E. OJO's. 54

POTTERY - COIL METHOD

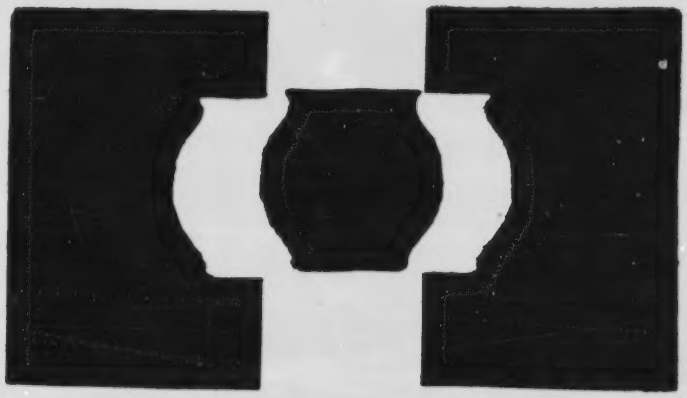
Hand-built pottery is a totally different experience from glazing or painting ceramics. One has to build his own design from just a clump of clay that will take the desired shape as he gradually forms it with his two hands and maybe a knife or spoon or some pottery carving tools.

Materials needed are:
1) Terra-cotta clay - cone-06
2) Wedging board
3) Kiln for firing
4) Turntables
5) Glazes - Underglazes or over-glazes
6) Glaze brushes
7) Knife, spoon or carving tools
8) Found objects for pressing designs
9) Large working table covered with thick canvas fabric



Steps for Coil Method

1. One first has to decide what he wants to make and draw a life-size template of the design. This helps one to keep his proportion correct.

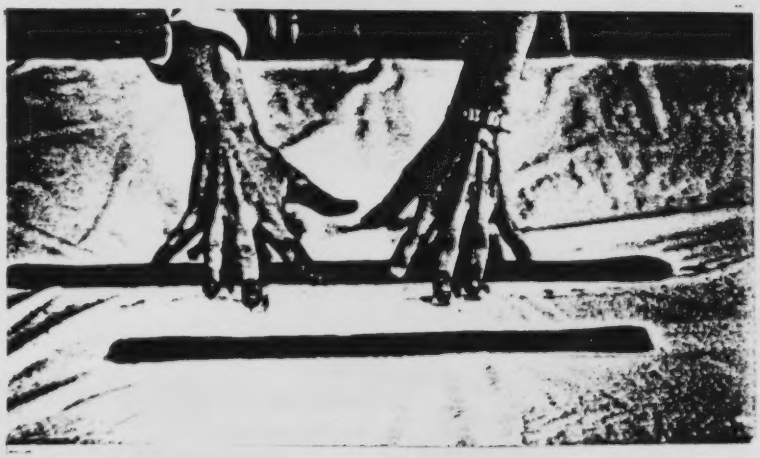


2. The first step to working with the clay is wedging the air bubbles out or it will crack when drying or blow up in the firing process. I found the easiest and most effective way for my students was to take a lump of clay in each hand and throw one down forcefully and the other on top of it on the wedging board. Cut the lump in half and do this several times.

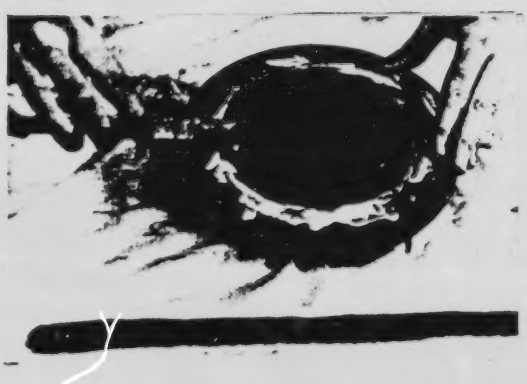
Cont. Pottery - Coil Method

3. Next, a clay base is made,the shape depending on your design. If your template shows a round base, then roll up a ball of clay and throw it forcefully down. It should make a flat round shape. If it is more than a fourth of an inch thick, pat it down some more, and if it is too large, cut it down to size with a knife. Put your clay base on a turntable.

4. The walls will be built by the coil method. A coil in clay rolled out, with your fingers open, into a snake-like shape.



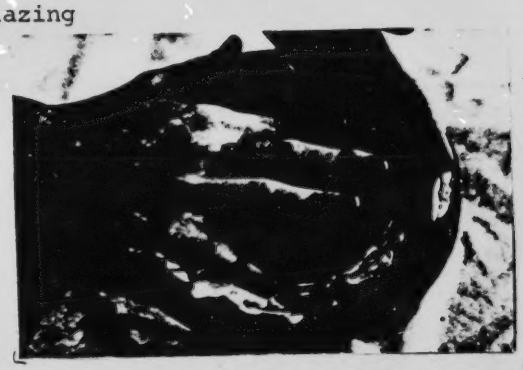
5. Apply slip, watered-down clay, to the edge of the base with a brush and score the edges of the base with a knife. This helps form a bond between the base and the coil.



6. Place the coil directly on top of the edges of the base and cut the excess off.

Cont. Pottery - Coil Method - Glazing

7. With a hand supporting the outside, press clay down from the coil on the inside to the base.



8. With one hand supporting the inside, press clay down from the coil on the outside to the base. Smooth.

   Continue the process of applying slip, scoring, placing coil and joininf coils together on inside and outside until the desired shape and height is reached as checked by your template.

9. If the shape is to go outward ↖ ↗ place the coils on top and a little to the outside. If the shape is to go inward ↗↖ place the coils on top and a little to the inside. If the shape is to go straight up ↑↑ place the coils directly on top of each other.

10. Always keep the pottery tightly closed in a plastic bag when it is not being worked on.

11. The pottery can be smoothed with an ordinary spoon when it has been allowed to dry some. If texture is desreed carving tools can be used or objects can be pressed into the clay before it has dried leather hard.

12. Let the clay piece dry slowly in a cabinet until it is leather hard and then let it dry in open space until it is bone dry.

13. Underglazes are painted on greenware before the first firing and then a clear over-glaze is applied after the first firing and then fired again. Follow the directions on the container of the glazes. Use soft brushes. Acrylic paints can be used on busque ware.

Students Jimmy Torrence, Carmelita Davis, Jimmy Sharon, and Amy Houston are underglazing their pottery

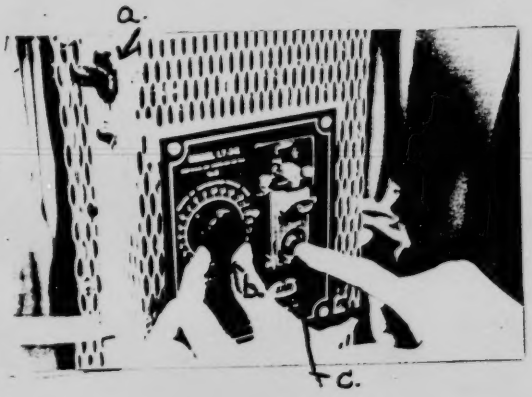
Cont. Pottery - Kiln

Loading the Kiln

1. Greenware without glaze can be stacked inside each other as long as the weight is distributed evenly so as not to cause a breakage or crack during the firing process. Glazed ware cannot touch each other because the glazes will fuse and cause the pieces to be stuck together. Place glazed pieces on stilts so the pieces will not stick to the kiln bottom or shelves. One can purchase several shelves for a kiln to insure full loads. Place the shelf on 3 posts. Arrange your pottery. Place the next shelf on 3 posts and arrange the pottery on this level. Half shelves can also be purchase.

Firing the Kiln

2. The firing process for cone-06 takes 7 hours. If your kiln has an automatic timer, set it for at least 7 hours. (a) Place your cone inside your kiln in the correct position, turn the knob to low (b) and push the button (c). Make sure the peepholes are open and the lid is propped open with a wedge while the kiln is on low for one hour. Close the lid and turn the knob to medium for one hour. Turn the knob to high after this time and let it remain on high until the cone melts and turns the kiln off or until the time runs out.



WARNING:

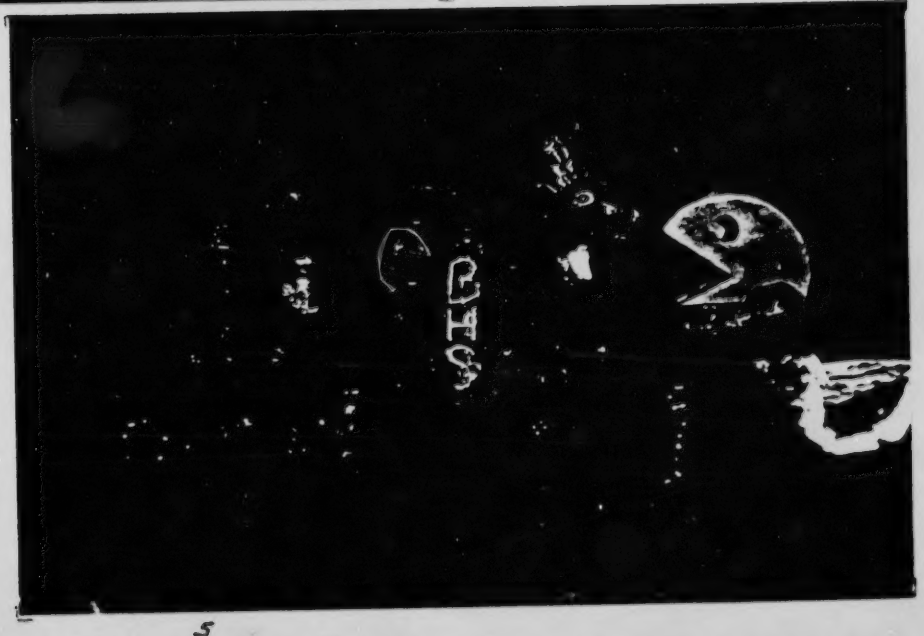
Do not open the kiln any time during the firing process after it has been closed or during the cooling off period. I usually let it cool overnight and check the pieces the next day.

Read your kiln instructions. The firing procedure may be different than what I have described.

Junior High

High School

High School



Cont. Pottery - Finished Works

Students (clockwise) Cristy Bullock, Christi McCoy, Martha Carol Whitehead, and Jeff Perrigo work on their Pieces.

Students (left to right) Melonie McCarley, Tanya Finch, and Sabrina Scott proudly display their work.

Students (counter-clockwise) Lara Mansell, Cristy Bullock, Jeff Perrigo, and Pat Weatherford working.

GLOSSARY

Bisque ware - Clay which has been fired without glaze.

Bone dry - Clay which is thoroughly air-dried but has not been kiln-fired.

Coil - A snake-like shape of clay used to build the walls of the pottery.

Glaze - A liquid mask of finely ground minerals applied to the surface of bisque ware. After the glaze dries, it is fired in the kiln, giving the piece a glossy, glasslike finish.

Green ware - Clay pieces which have not been fired.

Kiln - An oven or furnace used to fire ceramic products.

Leather hard - Clay which is still moist enough to be carved or burnished easily but is too dry to be plastic.

Turntable - A small wheel revolved by hand.

Pytometric cones - Pyramids made from clay and auxiliary fluxes, used to indicate the heat within the kiln.

Slip - Watered-down clay used for gluing clay parts together.

Stilts - Little bases upon which pottery is placed in the kiln during firing to prevent the flowing glaze from sticking to the kiln furniture.

Template - An outline or pattern used to shape the profile of a piece.

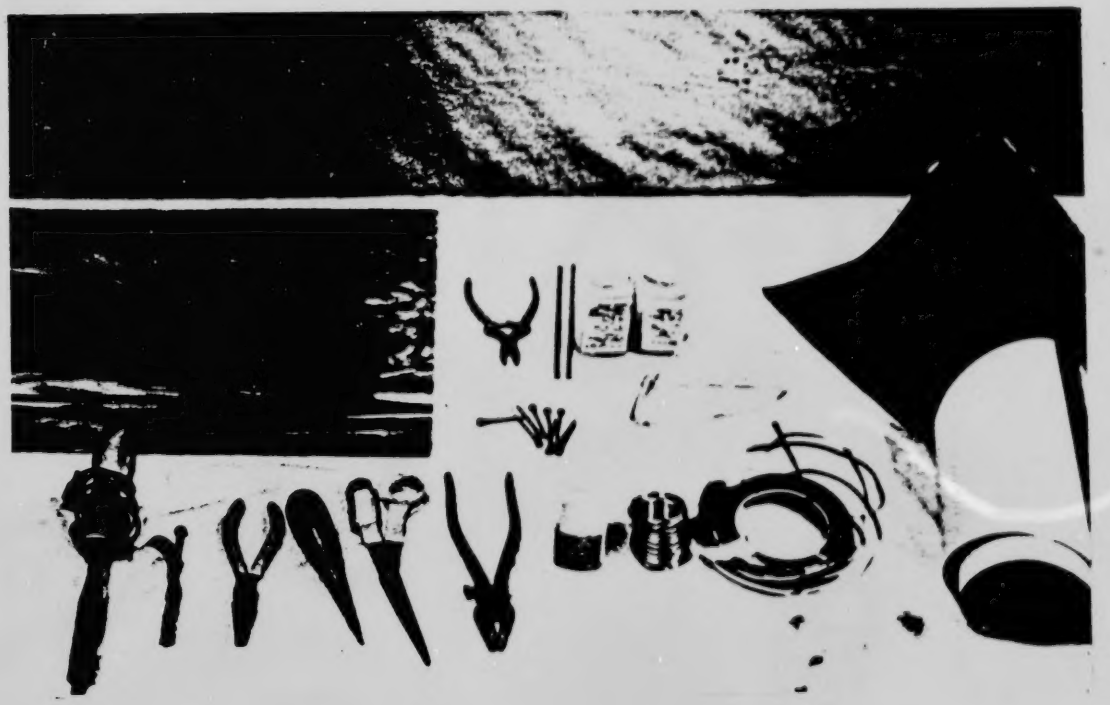
Underglaze - Colored decoration applied to greenware or to bisque ware before the overglaze is applied.

Wedging - Cutting, pounding, slapping, and kneading clay to obtain a a uniform texture and to remove all air pockets.

Wedging board - A wood- or plaster-covered surface used for wedging clay.

STAINED GLASS - COPPER FOIL METHOD

Stained glass is a beautiful form of art that has been around for a long time and is regaining popularity today. Besides decorating the churches, stained glass has entered the homes of today, inside as panels above doors as well as outside. Free-forms of various sizes and subjects are popular to hang in the windows to capture the sunlight and bring sparkle and color into your homes.

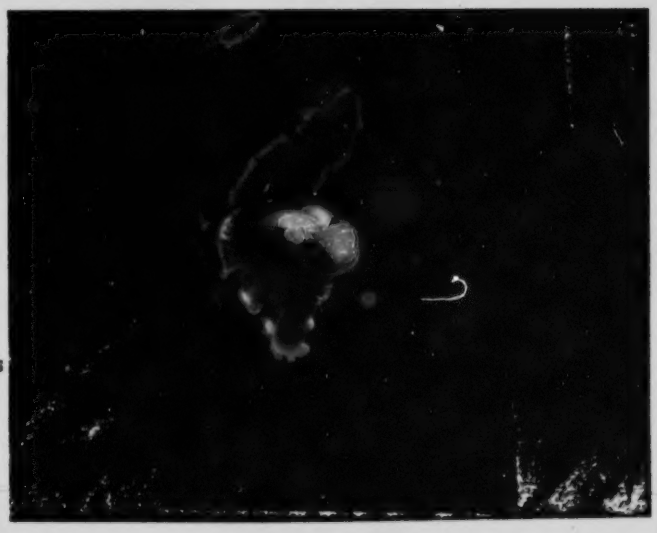


Materials needed are:
(counter-clockwise)

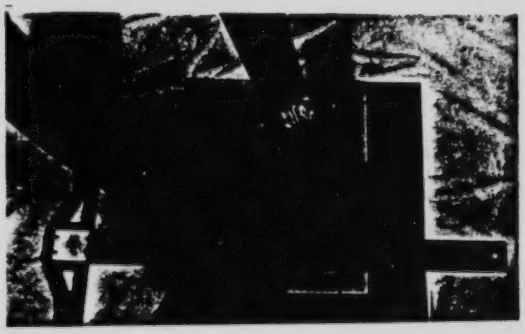
-sheets of different colored glass
-soldering iron
-glass cutter
-grazing pliers
-fid
-pattern shears
-running pliers
-flux (also need flux brush)
-solder
-copper foil
-pattern paper
-carbon paper
-safety glasses
-copper patina
-black patina
-dowels
-lead cutters
-nails

1) Cover the working tables with newspaper to capture the broken chips of glass. Newspaper cna be folded up and thrown away and new paper put down. Students will cut their hands more on small chips of glass scattered on the table than they will while actually cutting a piece of glass. So keep the table clean.

2) Begin by drawing an actual-size drawing of your design. Draw the borders also if you want borders on the final piece of work. Carefully study your drawing and check to see if the pieces are too small or if a shape has to be cut into separate pieces for the cuts to work. Study the lines in your drawing because the design caused by lead lines are as important as the shapes of the glass. To the right are drawings of 3 workable designs.

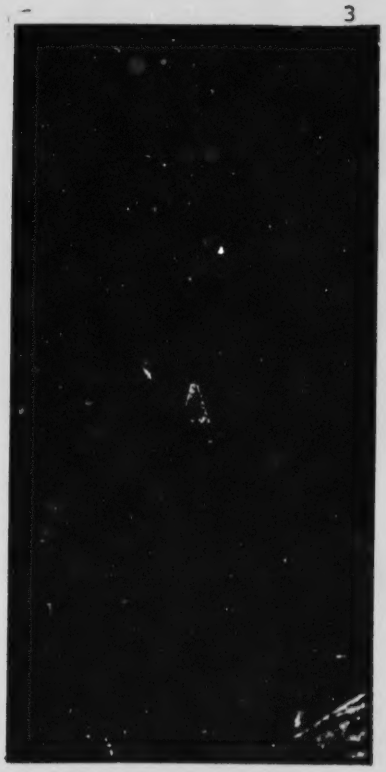


3) After your drawing is complete, cut out a sheet of pattern paper the same size and place a sheet of carbon paper between the drawing and the pattern paper. Carefully trace over the drawing and number each shape. Cut the pattern paper into the separate shapes. Save the original drawing for reference when cutting the pieces of glass.

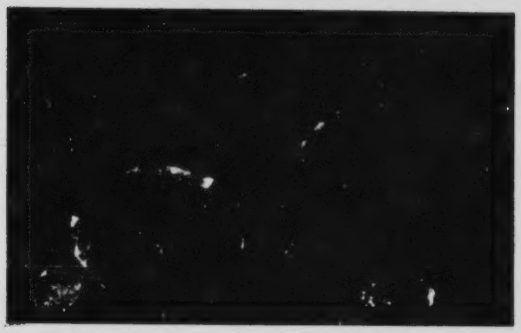


4) Cut larger pieces of glass into smaller workable pieces by scoring a line with the glass cutter and breaking it apart. The picture at the right shows the proper way to hold the cutter and push away from you. There are different techniques of holding the cutter but this way worked best for the students. Start the score line about 1/8 inch from the edge and stop the score line about 1/8 inch from the other edge.

5) One way to break the score line on large sheets of glass is to place the center notch on top of the running pliers over the score line and apply pressure together on the handles.

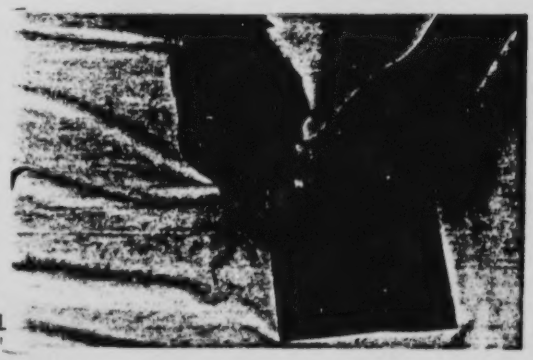


6) Another way to break the score line on smaller sheets of glass is to place your hands on both sides of the score line with thumbs on top and apply pressure down and away in the direction of these arrows. ↶↷



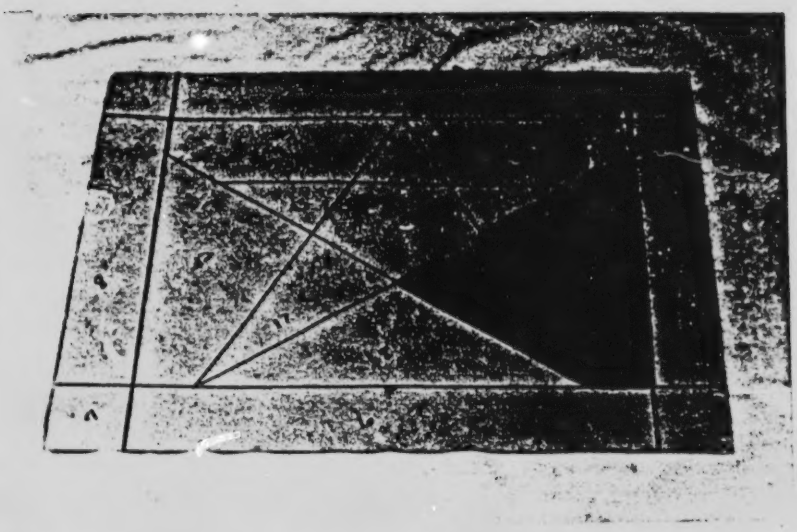
7) Peel the back off of the pattern pieces and place them on the appropriate colors of glass. Take advantage of straight edges already cut. Cut around the pattern paper and and break the score line by the thumb method for straight cuts or -

8) turn the glass over and tap it out with the ball on the end of your cutter. Tap gently on the score line seen through the glass on the back. When trying to break curved score lines, tapping works best. Sometimes it works best to score one side of the pattern piece, turn the glass over and tap that cut out. Turn the glass back over and score the other side of the pattern piece, turn the glass over and tap that score out, and continue in this manner til all the sides have been scored and tapped out.



9) If the break was not exactly right, use the grozing pliers to chip away the excess glass.

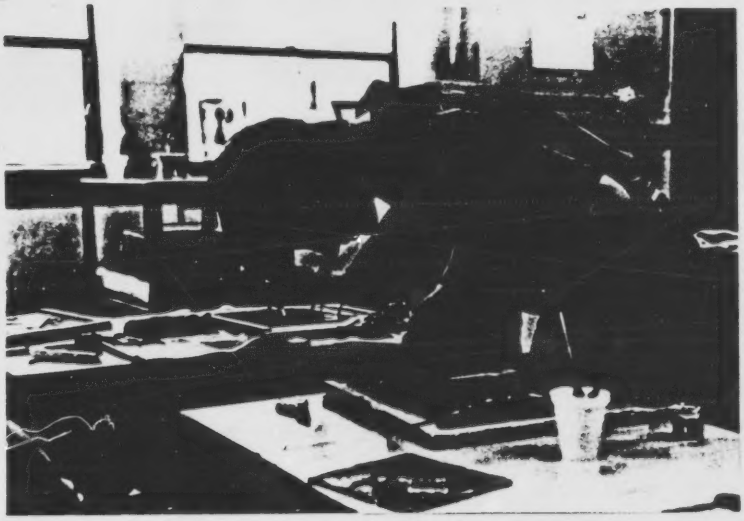
10) Place each piece after it has been cut on the first drawing to see if they fit together. It is very important for the pieces to fit when working up a panel because you don't want big holes to have to fill up with solder. Peel the pattern paper off.



11) Peel the backing off the copper foil as you wrap it around the edge of the glass. Center the foil on the glass so that you have equal amounts on each side as you press it over the sides.

12) Burnish the edges by rubbing them with a short dowel stick. This smoothes the foil so it won't so easily come off and will take the solder better. As each piece is copper-foiled and burnished, place the pieces back on the original drawing so that you will not mix the pieces up.

13) If working with a panel, square the pieces on a squaring board and hammer flat nails up against a strip of wood sandwiched against the glass pieces for a tight fit.



14) Brush flux on top of the glass and especially on the copper foil. Solder will not stick to copper foil without flux.

15) Holding the roll of solder in one hand, lay the end of it on top of the tip of the iron and move it along the copper-foiled edges. Try to get smooth lines and joints.

16) When one side is completely connected with solder, take the nails out, move the strips, and carefully turn the panel over. Apply flux and solder to all the copper-foiled edges on this side. Do not hold the iron too long in one spot or you will ruin the solder line on the other side with too much heat.

17) Allow the soldered panel to cool and wash with soapy water. Rinse and dry off. Antique the solder lines with copper patina or black patina if so desired. Wash again and dry.

18) Zinc or lead borders can be fitted around the edges of the finished stained galss and small rings can be soldered to the borders so the stained glass can be displayed. Wash and dry the piece for a finished shine.

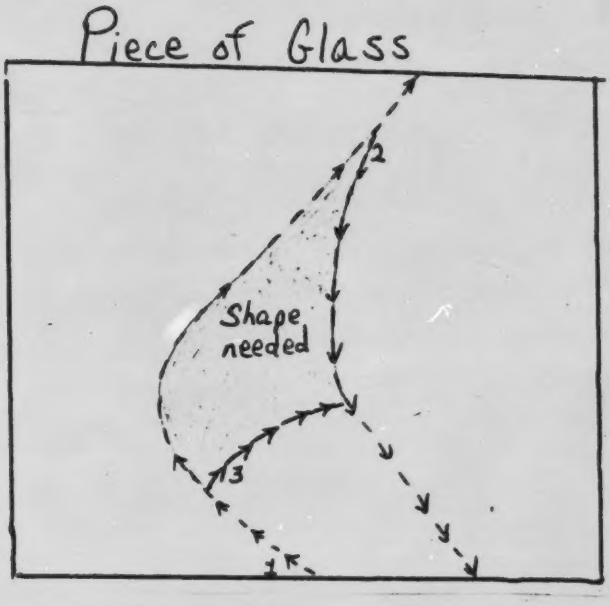
Ric McGreger copper-foils his BHS stained glass panel.

Mrs. Barbara Eaton and Ric McGreger check the soldered lines for smoothness.

Consultant Howard Lee demonstrates.

Helpful Hints on Cutting Glass

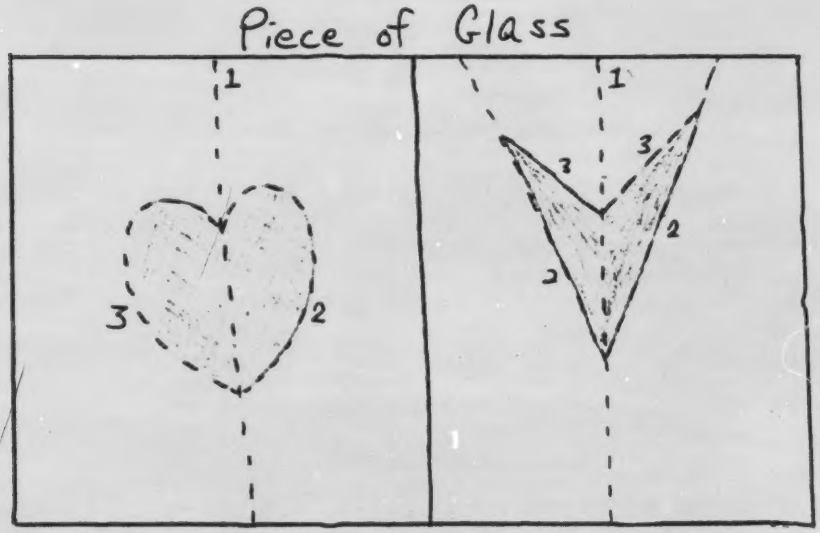
1) A cut is going to follow its natural path beyond the score line when breaking apart. Practice cutting a shape by following the arrows in numerical order at the right.



2) Never move your glass cutter over a score line. Move it up to the score; pick the cutter up and place it on the other side and continue.

3) Do not roll a glass cutter back and forth. Move it steadedly in one direction.

4) If you want a shape such as a heart or an arrow head, you will have to divide it into 2 shapes to make the cuts work. For heart, score(1) first, break, score (2), tap, score (3) tap.
For arrow, Score (1) break, score (2), tap or break, score (3), tap or break. Be careful not to chip off the points.



Glossary

1) Burnishes- A wooden stick used to smooth copper-foil down to glass.

2) Copper-foil- Adhesive-backed and avaliable in a variety of widths, the most popular being 3/16" and 1/4". Foil is used to wrap around the edges of glass so the solder will stick to it as a substitute for lead

3) Flux- An acid that is brushed on the copper-foil or solder that helps the solder run smoothly, cleans the metal, and promotes adhesion of the copper-foil and solder.

4) Flux brush- An acid-resisting brush used to apply flux to areas being soldered.

5) Glass cutter- A tool used to score glass so it can be broken into specific shapes.

6) Grozing pliers- Pliers used to chip off unwanted rough edges a little at a time.

7) Lead came- Grooved strips of lead used to hold glass together.

8) Nails- Tapered nails used to hold glass in place.

9) Patina- An antiquing solution of copper sulfate which turns the solder a copper color, giving the piece an aged look. Black patina turns the solder black.

10) Pattern knife- A double-bladed knife with a shim between the blades.

11) Pattern paper- Adhesive paper with a peel-a-way backing.

12) Pattern shears- Special scissors that have a double bottomed blade for removing the necessary material from pattern pieces.

13) Run- Used to describe what happens to a score when you start to break the glass and it penetrates the entire thickness of the glass.

14) Running pliers- Used to run a straight score line to produce a clean break.

15) Safety glasses- Used mainly to protect eyes from splintering glass.

16) Solder- An alloy of tin and lead usually 60/40.

17) Soldering Iron- An electrical tool used to melt the solder.

18) Squaring board- A work surface composed of plywood larger than the panel with 1/2" thick by 1 1/2" wide wood strips the length of the panel placed at right angles to one another along two edges.

AIRBRUSH

Airbrush is a growing form of art, especially in the T-shirt market. An infinate variety of subjects can be airbrushed while the customer watches.

Materials needed are:

Airbrush (Paasche H-3 was the type we used)	26.50
Airbrush bottles for each color and water	2.75 ea.
Airhose	5.45
Moisture trap insert	8.15
Compressor	100.00
Different colors of textile ink- 4oz. appro.	3.00 ea.

Miscellaneous Materials needed are:

Easel
Tool box to store supplies in
Cardboard cut to fit inside T-shirts-
Different sizes for different size T-shirts
An old rag to test spray on
Poster board stencils cut with stencil knife
Straight edge
Outlet

An artist first needs to become familiar with his airbrush. A Paasche H airbrush is a single action brush which means that the air control and the amount of color control works separately. The button on top of the airbrush controls the air flow by pushing the button downward only. (a) The band around the aircap controls the color flow. Turn the band clockwise and it opens up and makes a wider line. Turn the band counter-clockwise and it closes and makes a thinner line.(b) Hold the airbrush close to your work and the color will be brighter and the line more pronounced. Hold the airbrush back from your work and the color will be lighter and the line will be broader. This is a good way to get lights and darks of the same color without having to mix another color with it.

Cleaning the Airbrush

It is very important to properly clean your airbrush. To clean a Paasche H airbrush, use the airbrush wrench and undo the tiny screw on the bottom of the ball. This will allow for the aircap and the needle to be taken out and washed. Blow water through the openings in each and wash dried ink off. Reassemble by first putting the aircap in place and then putting the needle through the ball and into the aircap. Tighten the band on the aircap and tighten the screw back in.

Working Up Designs

Designs can be airbrushed totally freehand or airbrushed using stencils or a combination of both. The design at the right is airbrushed freehand except for using a straight edge for the horizontal line and a circle for the moon behind the ship. Stencils could have been cut for the palm trees and ship though.

Airbrushed by Barbara Eaton

Step by Step

1) Freehand in black the black line that suggest the slope of the sand.
2) Take a piece of cardboard that has a straight edge and while holding it on the T-shirt airbrush a black line from top of slope to the other top of slope. Do not hold the airbrush too close to the T-shirt so that the line will be dark to fuzzy.
3) Change from black ink to blue ink by first opening the aircap up and spraying excess ink out, put bottle filled with water on the airbrush and spray until only clear water comes out, then change to blue ink bottle.
4) Put a straight edge above your black line on the T-shirt, hold a circle in the middle and airbrush the blue water.
5) Change from blue ink bottle to pink ink bottle.
6) Replace the straight edge below your black line, put the circle back in the same place, and airbrush a pink sky.
   The white circle represents a moon reflecting on the water. The straight edge should help keep your (horizontal) line clean and sharp.
7) Change from pink ink bottle to purple ink bottle.
8) Loosely airbrush the purple clouds over the pink sky and airbrush a strip of purple under your sand line and over the top of your pink sky.
9) Change from purple ink bottle to turquoise ink bottle.
10) Loosely airbrush a strip of turquoise all around the purple strip.
11) Change from turquoise ink bottle to black ink bottle.
12) Freehand the palm trees or use a stencil on top of the mounds on each end. Add the grass or weeds growing. Freehand the ship on the black horizontal line or use a stencil.
13) Change from black ink bottle to white ink bottle.
14) Add the final touch by moving a straight edge all around the moon and spraying the white ink. Spray a white outline on top of your clouds.
15) Airbrush your name under the design by outlining it in black and filling it in with purple. Add white starbursts.

Example of how to hold a stencil while airbrushing a sun -

Airbrushing a palm tree using a stencil -

Cindy George first draws Garfield freehand on the T-shirt in pencil and airbrushes over the pencil line with black ink.

Cindy George airbrushes orange ink inside the black lines.

PHOTOGRAPHY

Taking pictures with a camera and seeing the prints that it makes facinates people of all ages. Photography can be just for fun, a rewarding hobby, or an interesting career. The following information touches some of the high spots about the basics of using a camera and developing black and white film in a darkroom.

The three parts of a camera that are of the utmost importance are the:

1) Aperture

2) Shutter

3) and Focus

The aperture indicates how much light will pass to the film. The smaller the number, the greater the amount of light it passes through the lens to the film; larger numbers permit less light to reach the film.

The shutter speed indicates how long the light will pass to the film. Adjustable cameras will have a control mechanism in the form of a dial containing some or all of the following series of numbers: 1, 2, 4, 8, 15, 30, 60, 125, 250, 500, and 1000. Except for the first number, 1, all the rest represent fractions of a second, from 1/2 to 1/1000 second. For example, if a picture was to be taken indoors with no flash, the shutter speed would need to be set on 60 or 30. A number lower than this would show camera movement and the picture may be blurred unless a tripod was being used. The aperture could be set on 1.7 because this would allow the maximum possible light in. Outdoors the shutter speed could be set on 125 or 250. The aperture could be set on 5.6 or lower if less depth of field is wanted or higher if more depth of field is wanted.

The XG-M camera can be set at manual or automatic. If it is set at automatic, then the photographer sets the aperture and the camera selects the appropriate shutter speed.

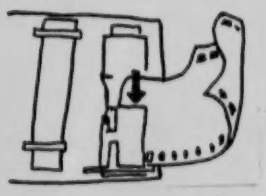
The focus adjusts the sharpness of the image. The focusing screen of a Minolta XG-M features a split-image spot surrounded by a band of microprisms in the center of a matte field. To focus the camera, look through the viewfinder and turn the focusing collar on the lens until the upper and lower subject images in the spot are exactly aligned with no broken lines between them and/or the subject image in the band does not shimmer or appear broken up.

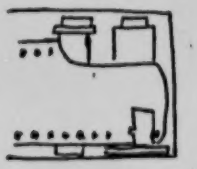
John Lindsey demonstrates the correct way to hold a camera.

Loading the Camera

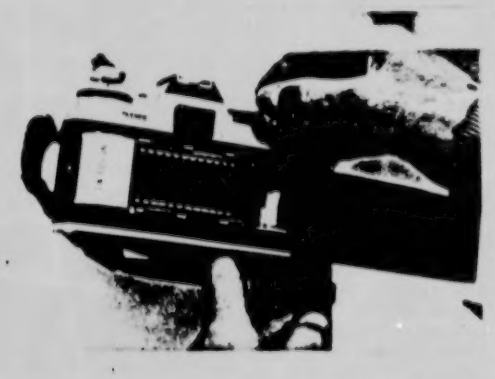
1) To open the camera, pull on the back cover, release the knob until the camera back springs open.

Right way Wrong way



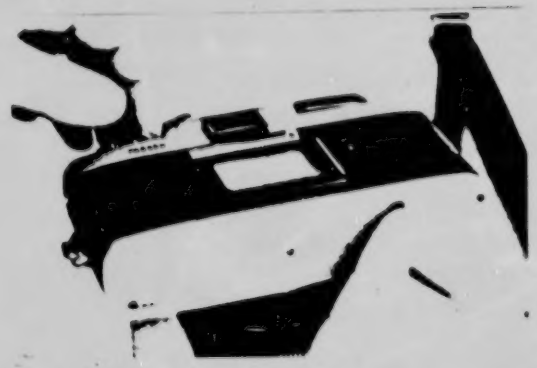


2) Position a film cartridge in the chamber with the projection-spool end toward the bottom of the camera. Insert the end of the film into one of the slots in the take-up spool so that the tooth is engaged with a sprocket hole.



3) Operate the film-advance lever slowly until the film has begun to wind firmly around the take-up spool. Push the shutter and do this again. Close the camera back and push the shutter and advance film several more times.

Unloading the Camera



1) Push the rewind button.

2) Unfold the rewind crank and turn it in the direction of the arrow. You will then feel tension on the film increase and disappear, and the crank will turn freely.
3) When you feel that the film is completely rewound, pull out the back-cover, release knob to open the back and remove the cartridge.

Tips to Remember About Taking Pictures

1) Locate the light source and make sure it is behind you or at an angle.

2) Get closer to your subject.

3) Look at the details in your view finder and make sure the background is not too cluttered. Learn to see!

4) Think about composition, where is your main subject or object located in the view finder.

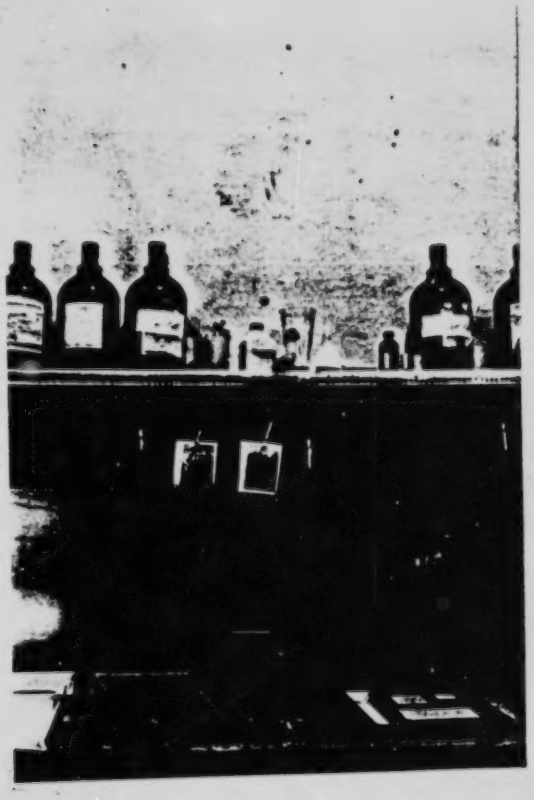
5) Take pictures of ordinary things at unusual angles.

6) Usually the best pictures are unposed pictures.

Darkroom

The darkroom for developing black and white prints generally consists of an enlarger, 3 developing trays, a timer, a red light, prongs, a measuring beaker, thermometer, running water, a line to hang negatives and pictures, and the correct chemicals:

D-76 Developer
Dektol Developer
Fixer
Acetic Acid



Developing Negatives

1) Get the following equipment and arrange it on the countertop near the light switch: film to be developed, developing tank and reel, scissors, can opener if you are not using reloadable film cassettes. Place reel properly on table so the film can be inserted when you pick it up.

2) Turn all lights out, including red light.

3) Open the film cassette. If it is the factory-sealed type, use the can opener; if it is the reloadable type, tap the protruding end of the plastic spool against the counter top.

4) Use the scissors to trim the narrow leader off the end of the film by placing your fingers on each of the film parallel and using them as a guide to cut straight.

5) Load the film onto the reel with glossy side up. Start by pushing the end of the film into the clip. Bow the film between your thumb and forefinger and turn the reel with you other hand counter-clockwise until the film is completely on the reel. Use the scissors to cut the plastic spool off the end. Make sure the tape is cut off.

6) Place the loaded reel in the film tank and place the lid securely on the tank. Lights may be turned on now. All remaining steps are done with the room lights on.

7) Pour eight ounces of D-76 developer into a measuring beaker and take the temperature. Look at the time-temperature chart to determine the developing time. Example: If temperature is 68 degrees, developing time is eight minutes.

8) Set the timer on appropriate time.

9) Pour the D-76 developer into the tank by removing only the small cap on the lid of the developing tank and tilting the tank slightly. Start the timer.

10) Replace the small cap securely and agitate the tank for 15 seconds by turning it upside down and back side up several times. Set the tank down on the counter-top with a sharp tap to dislodge any air bubbles that may become trapped in the reel.

11) At the end of 30 seconds, rotate the tank from right to left while it sits on the counter-top. Thirty seconds later, turn the tank upside down and back side up once and set it down. Continue agitating every 30 seconds in this manner until the timer runs out.

12) Open the small lid and pour the D-76 back into the correct container. Pour water into the small opening in the tank, agitate, and pour water out.

13) Pour eight ounces of fixer into the tank. Replace lid and set timer for five minutes. Agitate for first fifteen seconds and then agitate in the same manner every 30 seconds as you did with the developer.

14) Pour the fixer back into the correct container and rinse the film with water.

15) You may now open the tank and check your film if so desired. Rewind the film on the reel and set it in an open tank under running tap water for thirty minutes for permanent film. If you do not care for Permanence, wash for five minutes.

16) Remove film after rinse and hang to dry in a dust-free place.

Time Chart for Processing Black and White Film in D-76

temperature	Time for
65	9
66	8.75
67	8.33
68	8
69	7.75
70	7.5
71	7
72	6.5
73	6.25
74	5.75
75	5.5
76	5.25
77	4.75
78	4.5
79	4.25
80	3.75

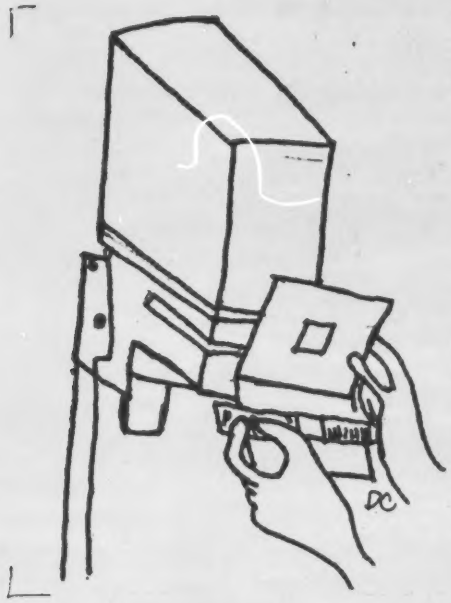
Mixing Chemicals for Developing Prints

1) Mix developer from 8 oz. Dektol and 8 oz. water and pour into developing tray.

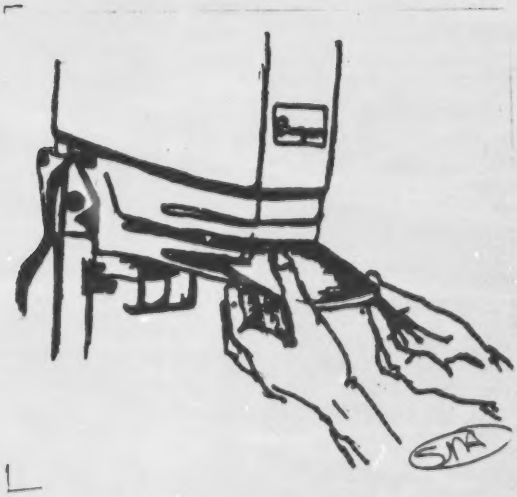
2) Mix stop bath from a couple of drops of acetic acid and 8 oz. of water and pout in stop bath tray.

3) Pour fixer into last tray.

Developing Prints



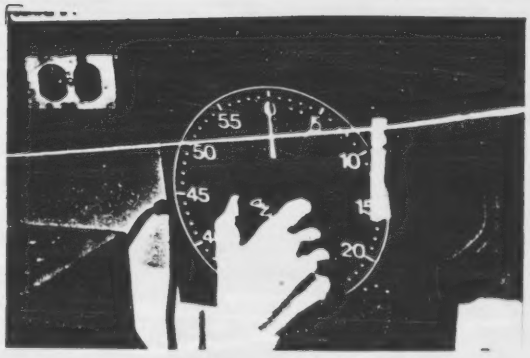
1) Put negative into negative carrier with glossy side up and image upside down.



2) Slide negative carrier into the enlarger.

3) Turn room light off except for red light and turn enlarger focus on.

4) Open the enlarger lens wide open (a). Raise or lower enlarger to fit right size image by turning knob to loosen and tighten (b). Focus your image on the easel by turning the focusing knob (c). Stop the lens down three clicks (a). Turn the enlarger timer on and off.



5) Make sure room lights are off except for red light and cut the processing paper. Place the extra paper back into the protective black bag and back into a box or folder. Place cut paper inside easel and set the timer on right time, which could range from 2 seconds to 6 seconds. Turn the enlarger on which will click off at end of time.
6) Put the paper in the developing tray. Rock the tray for about 30 seconds.
7) Put the paper in the stop bath and rock tray.
8) Put the paper into the fixer and rock tray. Lights can come on. Let the print stay in the fixer for five minutes and then wash with clear water for five minutes.

WARNING: NEVER LEAVE THE UNDEVELOPED PAPER OUT WHEN THE ENLARGER LIGHT OR THE ROOM LIGHTS MIGHT COME ON.

NOTE: Test strips can be used to determine the right time for the timer to be set. Cut a small strip off the end of your paper. Lay it on the easel where an important part of the picture will be. Turn the timer to five seconds, cover up 2/3 of your test strip and turn timer on. Next set timer to five more seconds and cover up only 1/3 of your test strip and turn timer on. Finally set timer for five more seconds and do not cover up any of the test strip while the timer is on. Put the test strip in the developer, then the stop bath, and in the fixer. Examine strip to see how much time will be needed. Different amounts of time may be used.

Having Fun With the Camera

Consultant Kenneth Christian shows pictures he has taken and explains certain points about each one. Student Jimmy Shearon is absorbed in the discussion. (above)
Student Jimmy Arnold goofs off. (below)

Martha Carol Whitehead turns a cart-wheel. (above)

"Chance" smiles at the camera!

WOODCARVING

Different types of Wood

First look at the grain of the wood. Wide white spots will cut away faster that dark spots. Close grain wood is better.

White Pine has a moderate close grain. It ranges from creamy-white to light red-brown. It has a low split resistance and is good for carving. It is a softwood.

Yellow Poplar has a moderate to very close grain. It ranges from canary to brownish-yellow. It has a good split resistance and is easy to cut and finishes well. It is a medium hard wood.

American White Oak has a pronounced pattern in the grain of the wood and is coarse. It has a light-green to yellow-brown color. It has a good split resistance and is easy to carve although not recommended for fine detail. It is a hard wood.

Cedar has a prominent grain and is knotty. The color of the wood is pinkish-red with creamy streaks. It has a low split resistance and is easy to cut except for knots. It is a soft wood.

Walnut has a close grain. It has a chocolate-brown color. It has a good split resistance and is excellant for carving and finishing. It is a hard wood.

Hickory has a moderate grain with visible pores. The color ranges from light-brown to light reddish-brown. It has a good split resistance and is hard to carve although it works good for whittling miniature furniture. It is a hard wood although pliable.

Miniature Straight Chair

Materials needed:

pocket knife
broken glass for sanding
sandpaper
small drill bits for holes
hickory wood

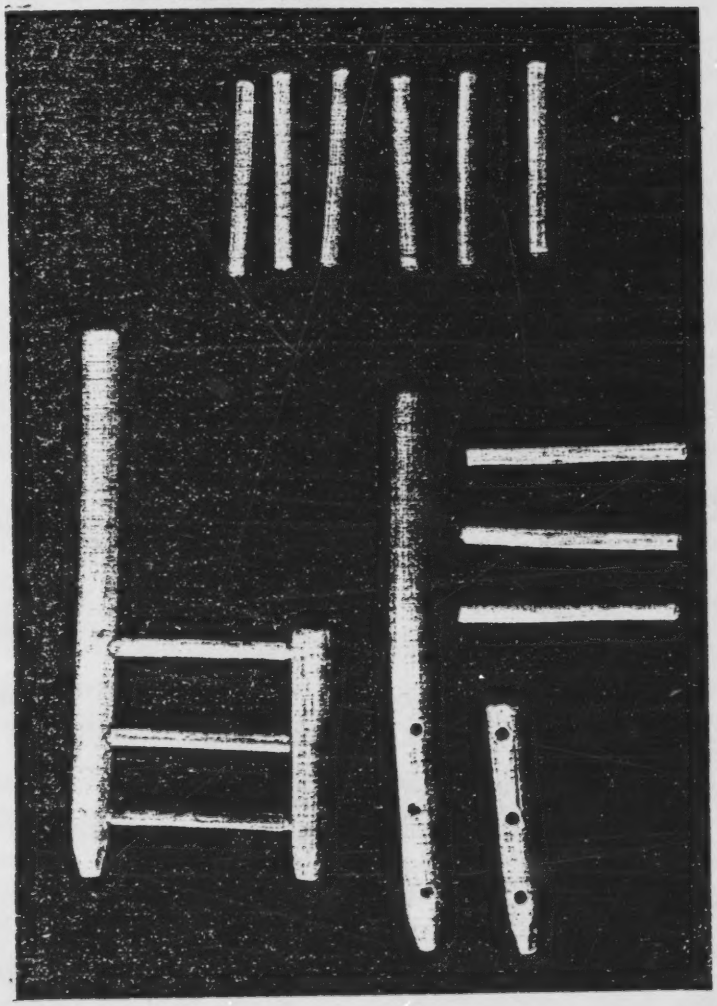
Approximate time to make:

eight to ten hours

Measurement Chart:

2 posts - 3 1/4" long
2 posts - 1 1/2" long
9 rungs - 1 1/8" long
3 rungs - 1 1/4" long
3 slats - 1 1/8" long
Total length for posts - 9 1/4"
Total length for rungs - 14"
Total length for slats - 3 3/8"
Width of each post - 3/16"
Width of each rung - 1/8"
Width of each slat - 1/4"
Width of bark strips - app. 1/8"
Number of bark strips across each way - 7 to 9

Illustration #I



Carving the Posts and Rungs

1) After purchasing your hickory wood or after cutting your own hickory wood, split your wood into smaller pieces appropriate for carving your posts, rungs, and slats.

2) Holding your piece of wood in one hand, grip the knife in your other hand and carve pushing the knife away from you. Take the corner off first and keep turning the wood around while carving to get a round piece of wood.

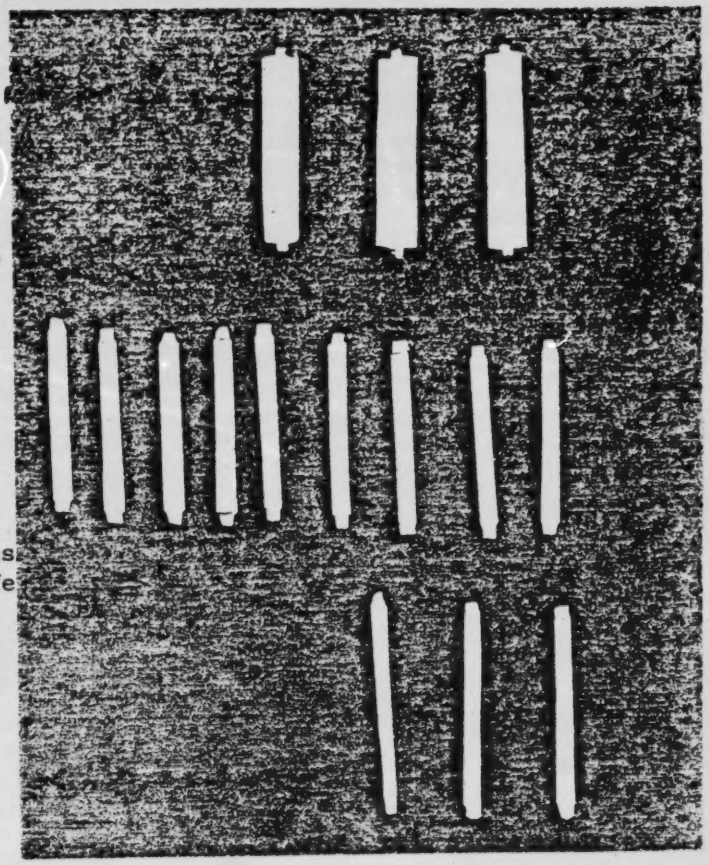
3) When the wood is almost the size that you need, stop carving with a knife and use a broken piece of glass to sand the wood to the desired shape. Sand by pushing the glass away from you in one direction while turning the wood around with your other hand. Examine the piece of wood carefully and sand out the high spots.

4) When the piece of wood is the correct size, smooth it by sanding with sandpaper. Go through these steps for your posts and rungs checking your measurements with the chart on page 2. Also see Illustration I.

5) Mark the correct lengths on the pieces of wood and cut twelve rungs and four posts. Check chart on page two for correct measurements. Roll your wood under the knife blade while applying pressure on knife. When the blade is about 1/4 inch into the wood, the wood can be snapped apart with your hands.

6) Taper the bottom ends of the posts and round the top ends by carving with your knife and sanding with sandpaper.

Illustration # II



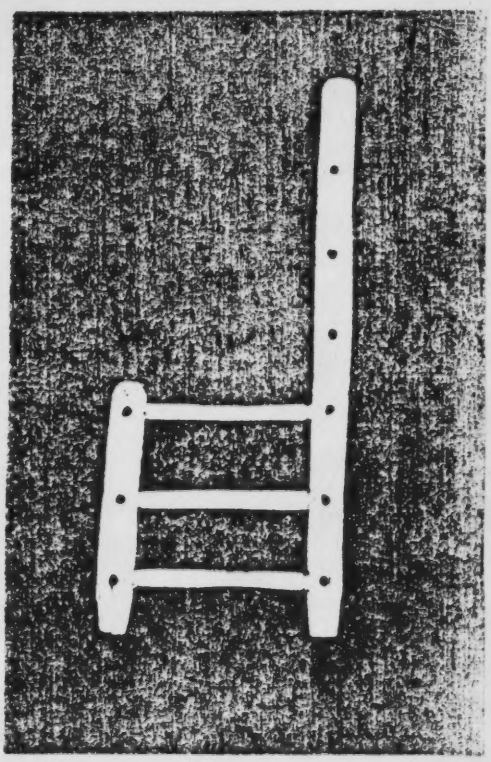
Putting the Pieces Together

1) Drill holes in the posts by holding a drill chuck with a small drill bit in your hand. Mark the post with the drill holes in Illustration I. Place the drill bit on top of your markings and turn clockwise. Try to keep the holes centered and be careful not to drill all the way through.

2) Carve notches 1/16 of an inch from both ends of all of your rungs. Make sure they fit snugly into the holes you have drilled. Carve notches by rolling your wood under your knife on the correct marking while applying pressure. Then push knife downward and out all around the markings. (Illustration II)

3) Apply a small amount of white glue on each end of 3 small rungs and insert them into the holes of a small and a large post. (Illustration I) Do the same for the ramaining two posts. Let dry thoroughly.

Illustration # III

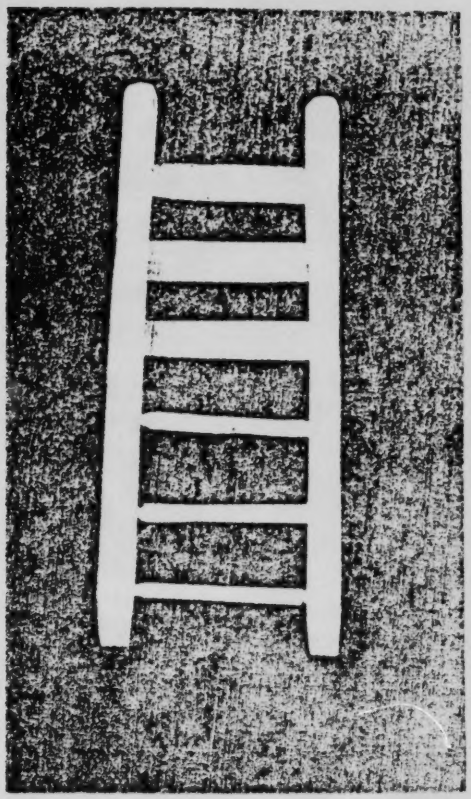


4) Drill hoses in the posts as shown in Illustration III. Make sure the tall posts are positioned back to back so the drill marks will be on the right side.

5) Connect the 2 sections together by gluing the 3 larger rungs between the small posts in front and the 3 remaining small rungs between the large posts in the back. The chair should be standing with all posts and rungs connected.

6) Next carve 3 slats from a piece of wood split down to size. Check chart on page 2 for correct measurements and see Illustration II. The slats should be flat and thin. Carve notches on the ends.

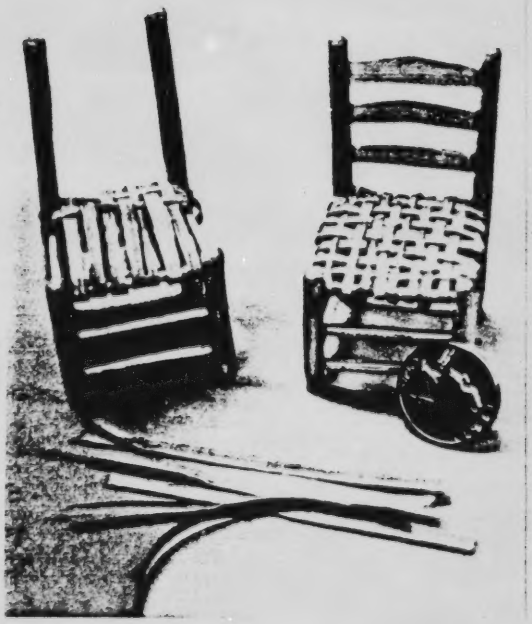
Illustration IV



7) Apply a small amount of glue on each end of the slats and insert them into the holes as in Illustration #IV.

Weaving the Chair Bottom

1) From the back of a piece of hickory bark peel off strips of wood. Cut the pieces to about 1/8 of an inch wide. Glue short strips together and wrap around the rungs parallel to each other seven to nine times. Glue the loose ends on the underside and clamp with an ordinary hair clamp. Take the remaining length of strips and weave in and out across each strip about seven times. Tuck the loose end under a strip on the bottom side.



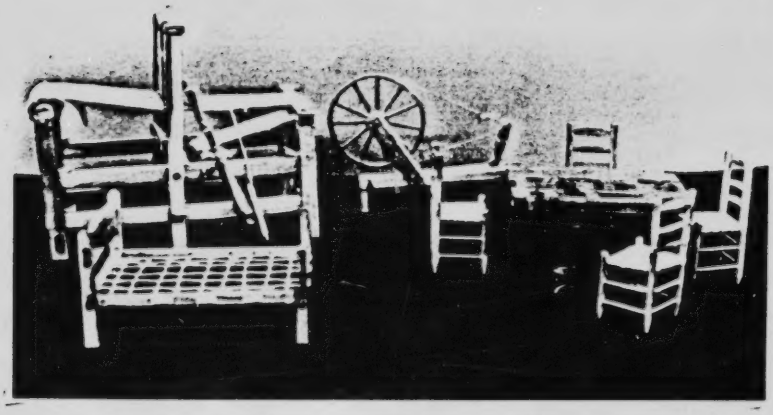
Finishing

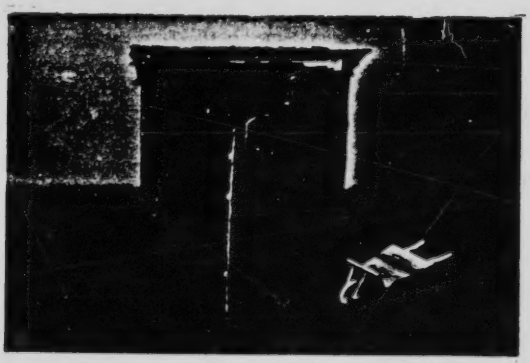
1) Brush on a coat of clear Polyurethane varnish.
2) Be proud and enjoy!

Thanks to Mr. William E. Thomas!

Mr. Thomas' Philosophy:

"It is not necessary to copy anything exactly. Each piece has a personality because you have spent your time and put your personal self into your work. Make a promise to yourself to finish everything that you start for your own personal satisfaction."





- Examples of Mr. Thomas' work -

Debbie Garvin and Jeannie Cole carve their posts.

Christi McCoy drills holes into her posts.

Kimberly Johnson carves her wood.

PAINTED EGGS

Painted eggs can be displayed year round, instead of just at Easter, in their own little holder or basket or as a group nestled in a basket of wire or straw.

Materials Needed:

Eggs
hat needle
container to blow eggs in
paper towels
Paint (acrylic or puff paint)
blow dryer
acrylic gloss

Preparation of Eggs Before Painting

1) Push a hat pin in the top of the egg to amke a small opening. Push the hat pin in the bottom of the egg to make a slightly larger opening. Wiggle the hat pin around inside the egg to make sure the egg yolk is fully broken.
2) Blow air through the small opening in the top of the egg to force the contents out the bottom of the egg. When the contents seem stuck, push the pin in the bottom hole and help clear the passage. Blow again until the egg is emptied.
3) Rinse with water, blow the water out and allow to dry.

Painting the Eggs

1) Eggs can be decorated in a wide variety of mediums and techniques. Puff paint is a new and exciting medium to use that has a three-dimentional look when heated. Subject matters such as strawberries, dogwood flowers, butterflies, and birds work well when painted with puff paint. A medium called Paint puffer can be purchased and mixed with regular acrylic paints that will have the same effect.
2) Draw your design in pencil on the egg. Paint the puff paint on thick with an even, smooth texture. Colors can be mixed and blended but remember to use plenty of paint.

3) Let the paint dry and then apply heat to the paint. A blow dryer is handy and works quickly. The paint will magicly begin to puff up and give life to your design.

4) Spray the egg with a protective coat of Acrylic gloss.

Consultant Tommy Walden draws his design on his egg while explaining Puff Paint to the students.

CATHEDRAL PILLOW OR QUILT

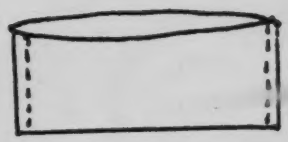
Fabric Requirement:

Pillow top and sham backing: 1 yard 45" material
((9) 10" squares with (12) 3" square inserts)
((12) 3" squares folded into triangles for outside inserts)

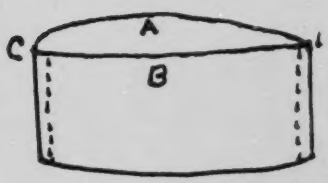
Double bed Coverlet: 26 yards (16) 10" squares yield an 18" block.

The following directions apply for a 14" pillow, but may be used for the above.

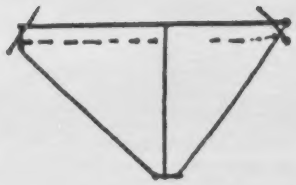
1. Cut 10" squares of fabric 9 times. Fold one of these in half and sew a 1/4" seam allowance across each side.



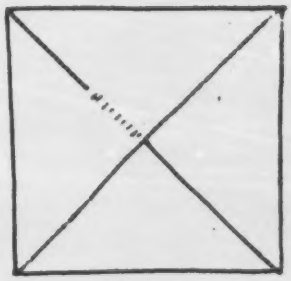
2. Pull the rectangle open at points A and B bringing C and D together.



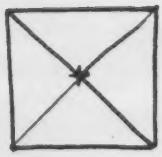
3. Pin at this intersection letting the piece fall naturally into a triangle. Sew 1/4" seam across the top leaving an opening about 1/2" in the center. All four corners will have a machine sewn point. Trim corners of seam allowance



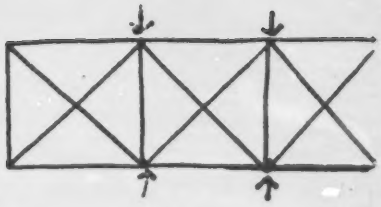
4. Turn the square to the right side. Press into a perfect square. Slip stitch opening.



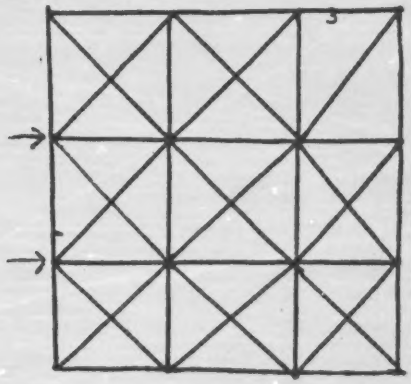
5. Fold the four points of the square to the center. Tack the center points together.



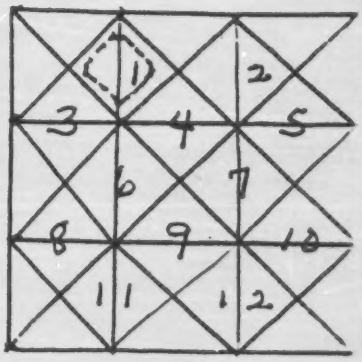
6. Join three blocks.



7. Join the remaining 6 in groups of 3 like the 3 above. Then join the three rows.

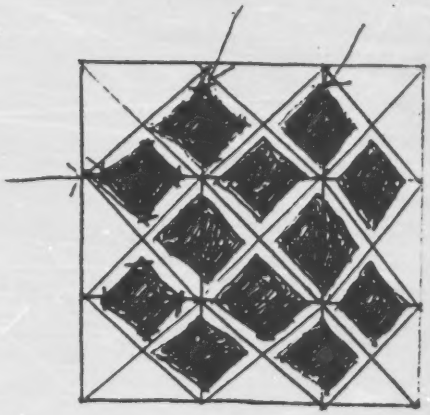


8. Cut (12) 3" squares of fabric of one color or different colors. Place the squares at the points shown.



9. Start with block 1. Fold the outer edge of the fabric about 3/8" toward the colored square.

10. Tack the four corners as shown in the diagram.



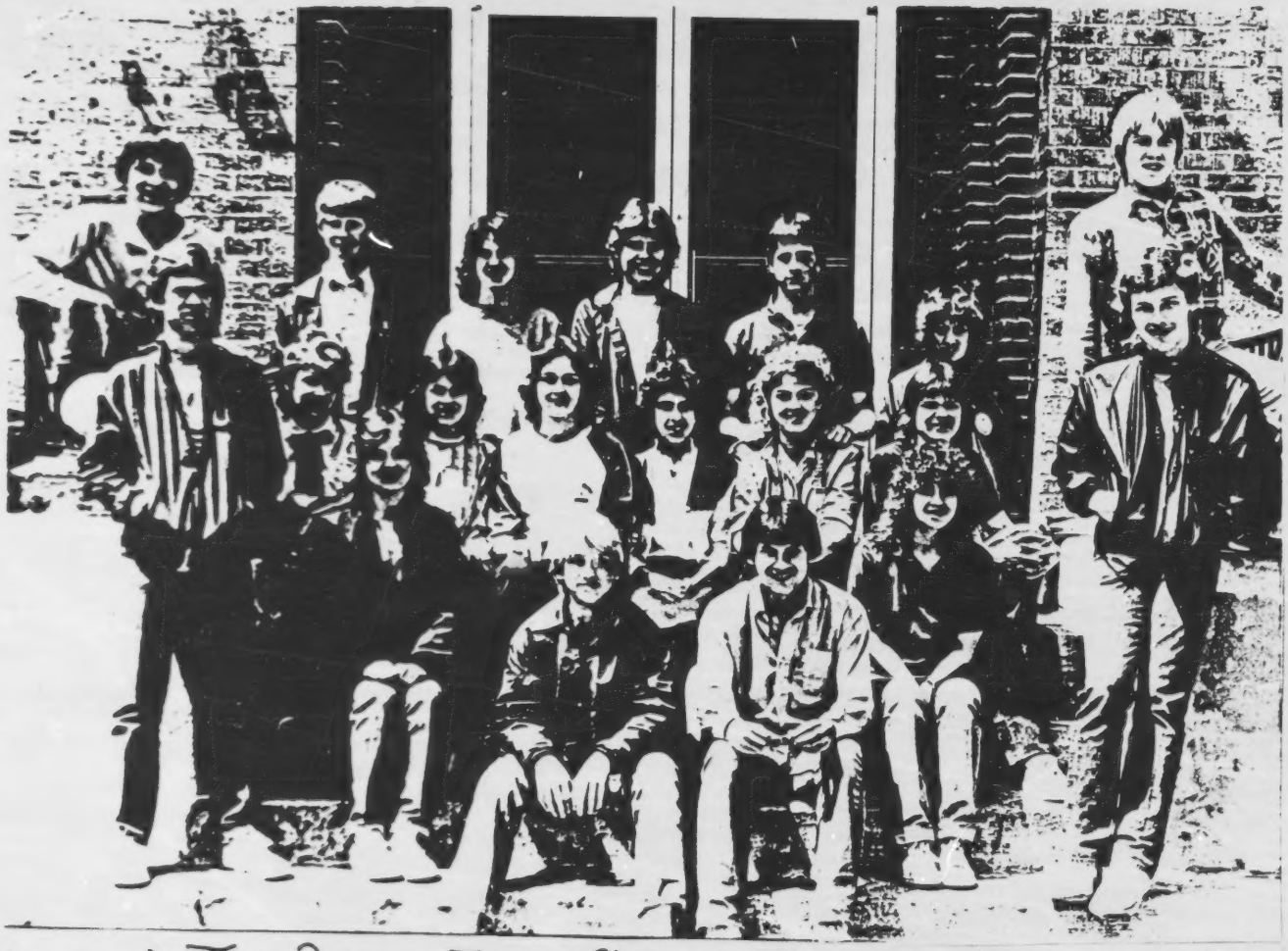
11. Slip stitch the fabric to the 3" square around each block - concealing each stitch.

Slip stitching the 3" squares in the pillow are: Left to Right - Tami Edge, Melissa Applegate, Denise Wells, Cindy Owens, Lisa Cartwright, Alisha Christian, Raymon Vick, Debra Spencer, and Lori Wiseman.
Finished Pillows

Admiring the finished pillows are: Left to Right - Rose Ann Green, Cammie Sweeney, Jennifer Jones, and Joy Skinner.

Consultant- Lee Griffin

1982-83 High School Gifted Art Students



(top row) Jeff Perrigo, Jimmy Shearon, Jeannie Cole, Cristy Bullock, Pat Weatherford, Carmelita Davis, Stephen Wold.
(2nd row) Christi McCoy, Martha Carol Whitehead, Lara Mansell, Monya Canup, Sherri Ashcraft, Cindy George.
(3rd row) Ricky Beard, Michelle George, Amy Houston, John Lindsey.
(4th row) Ric McGreger, Jimmy Arnold
Not pictured - Debbie Garvin, Mike Hester, Danette Corbin

Art Teacher
Barbara Eaton

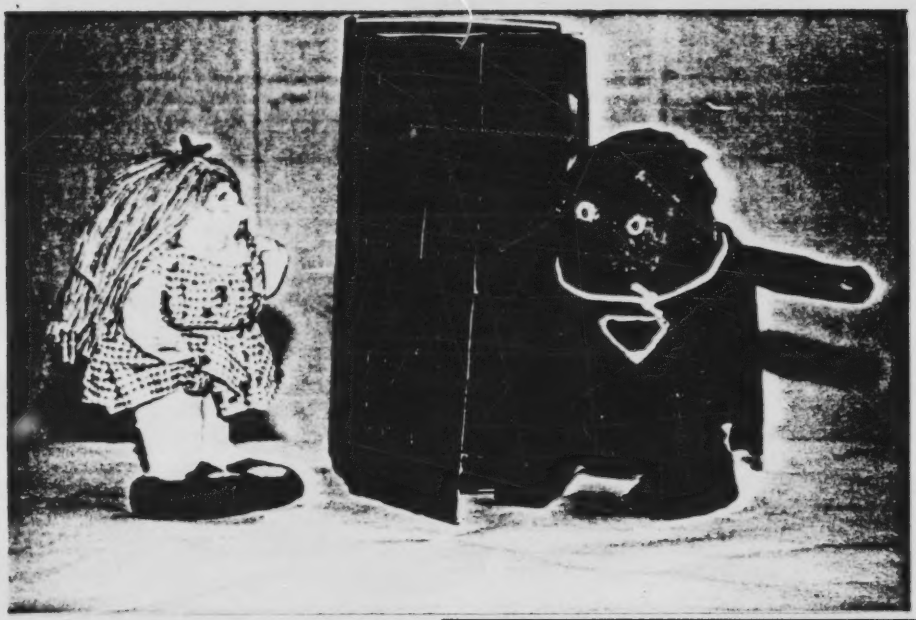
1982-83 Jr. High Gifted Art Students

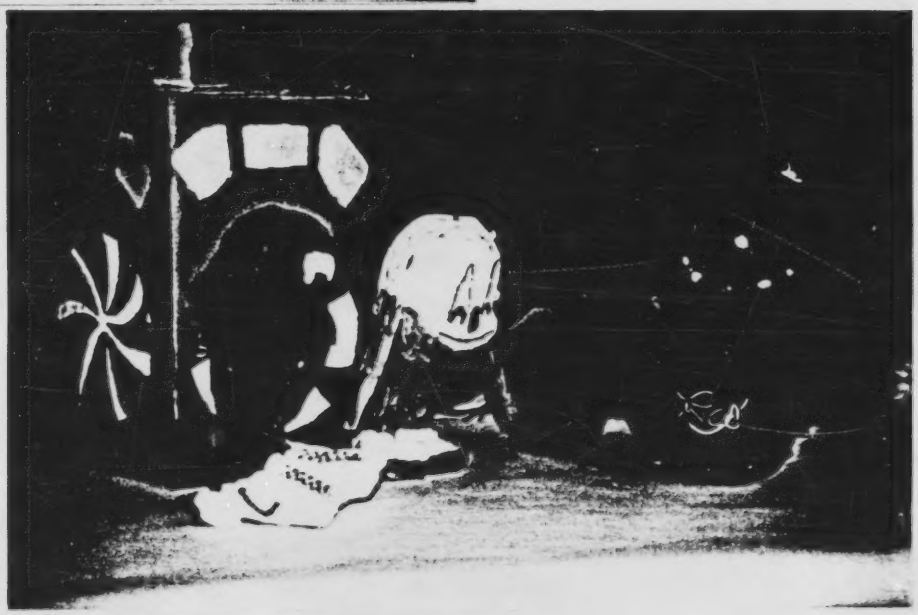
(top row) Brian Williams, Brad DeVaughn, Joey Cadle, Lee Waddle, Jody Pitts
(2nd row) Tonya Wood, Melissa Stell, Catherine Johnson, Natalie Smith, David Dunca
Not Pictured - Lonnie Drewery, Jenny Weatherford

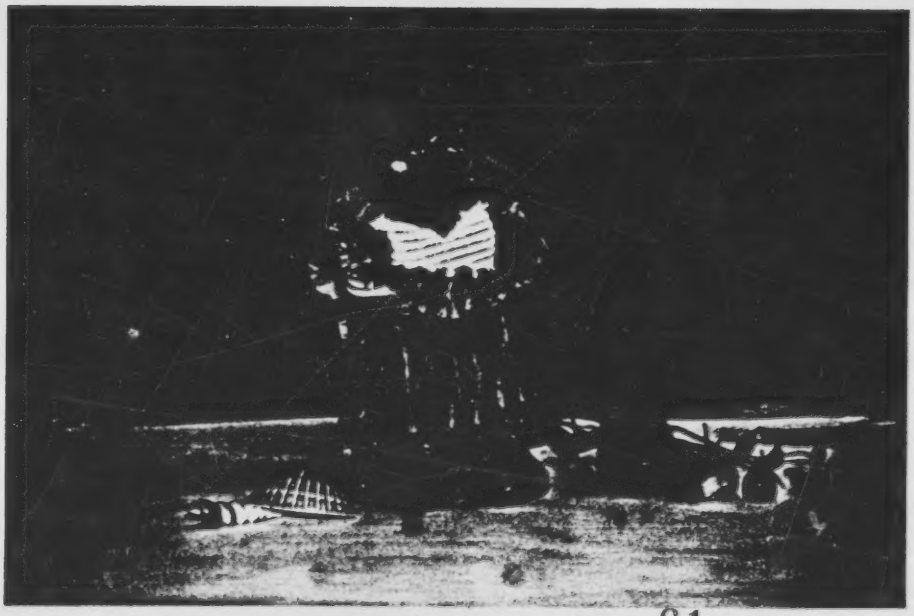
(top row) Walter Davis, John Henderson, Terry Cole, Mark Burress
(2nd row) Melissa Nichols, Melonie McCarley, Kimberly Johnson, Sabrina Scott, Tanya Finch, Julie Thompson (3rd row) Allison Johnsey, Juliet Wood, Ronja Eaton

Scrap Book of Other Projects

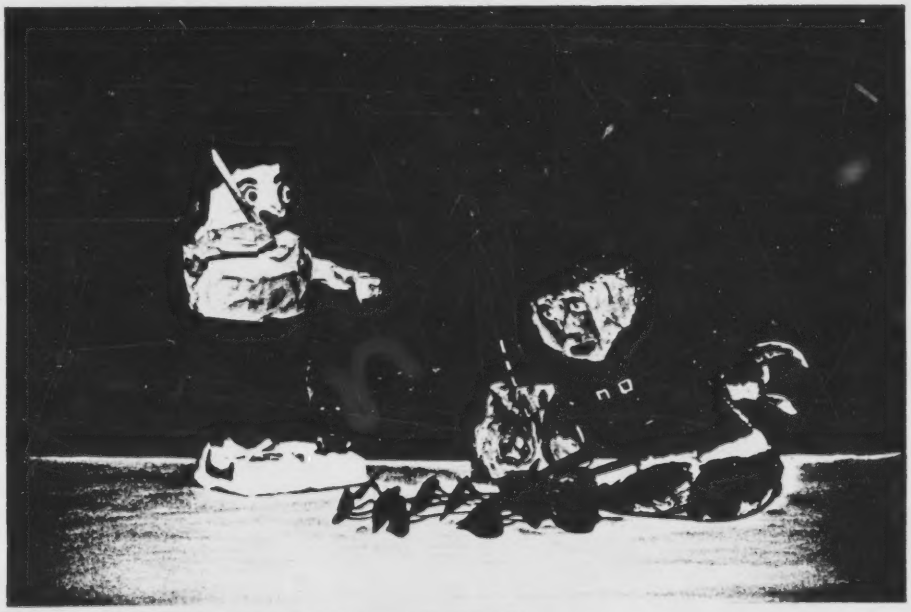
Troll City







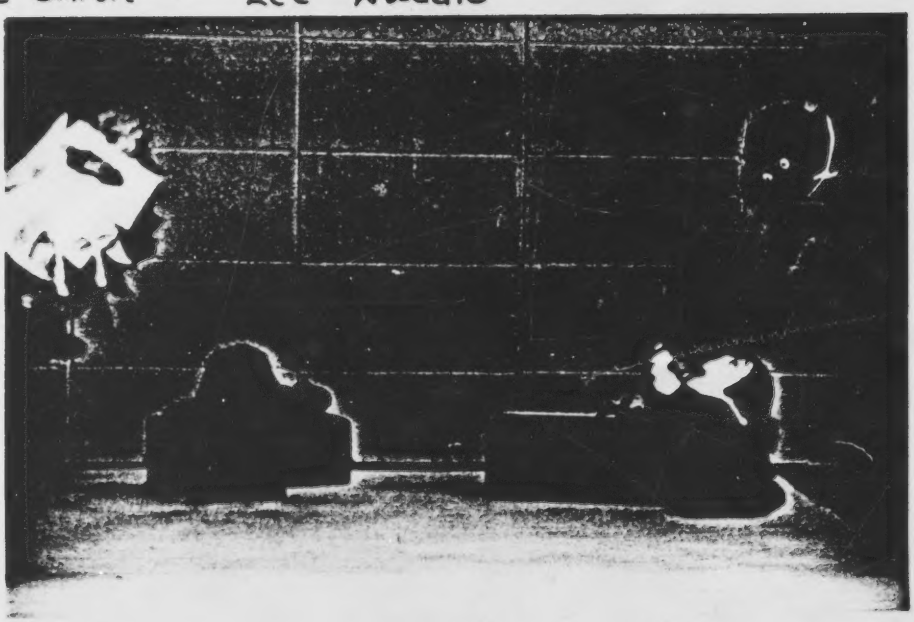
Troll City

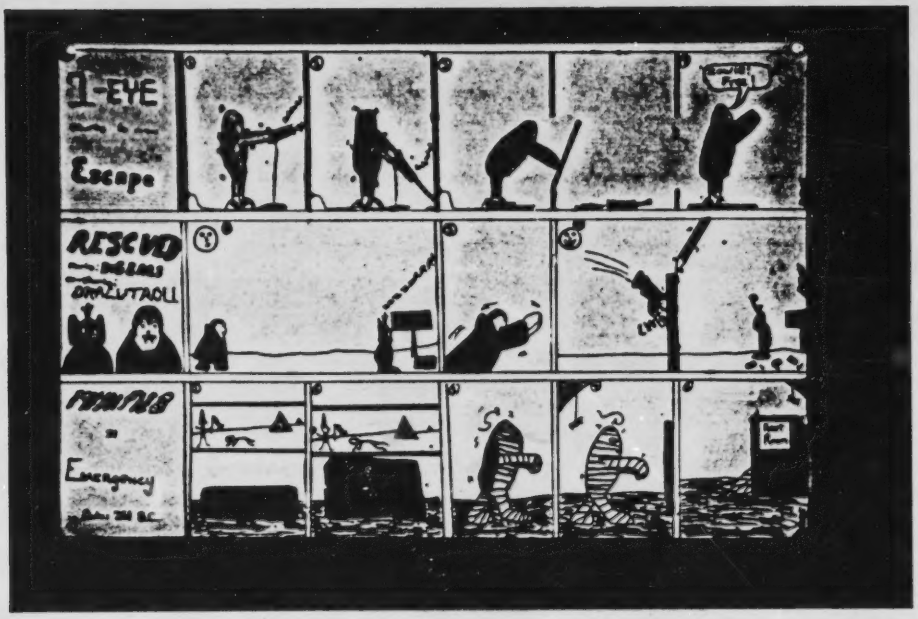


Troll City

David Duncan, Brad DeVaughn, Joey Cadle

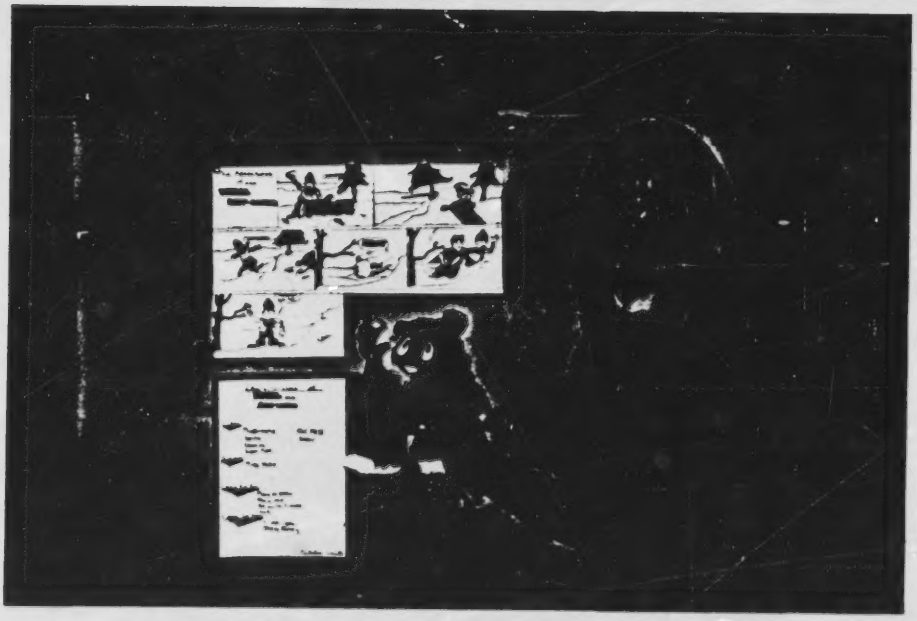
Natalie Smith Lee Waddle





Cartoon of Trolls by Walter Davis

Sabrina Scott's work



Natalie Smith's work

-Melted Crayons-

Julie Thompson

Lee, Catherine, and Natalie

(right to left)
Mark Burress,
Ronja Eaton,
Juliet Wood,
Jenny Weatherford
Julie Thompson

(right to left)
Melonie McCarley
Jenny Weatherford
Julie Thompson
Terry Cole
John Henderson

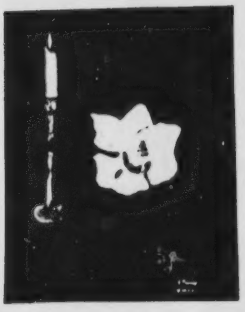
-Painting-

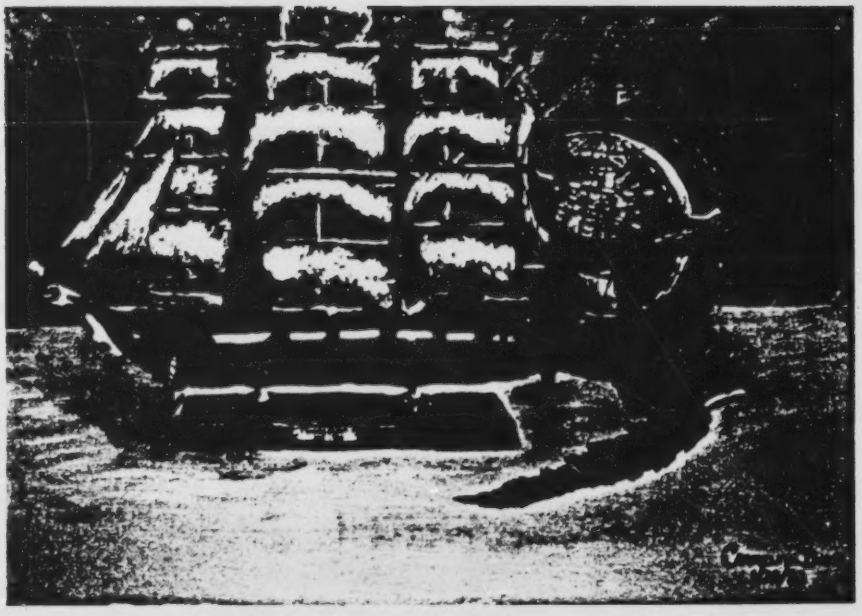
Danette Corbin painting

Amy Houston, Stephen Wold painting

John Lindsey paints the finishing touch.

-Painting-





- Scratch Board -

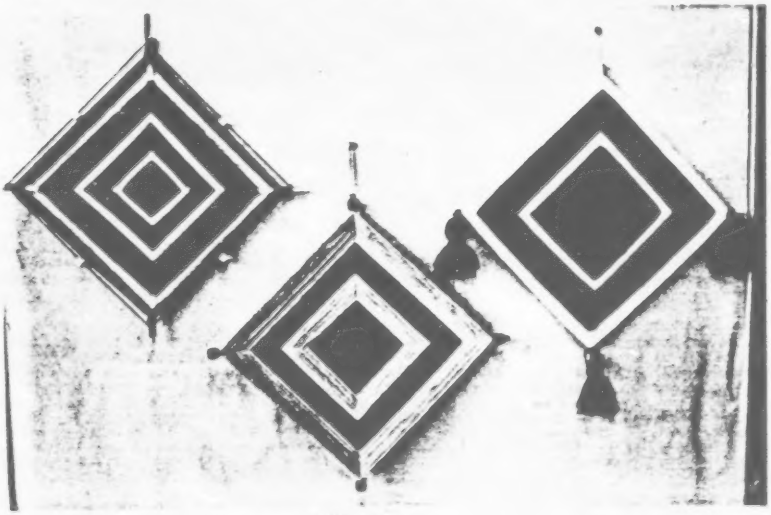
Sherri Ashcraft

Melissa Stell's work

Joey Cadle

Lara Mansell and work

Martha Carol Whitehead an her work



Jr. High

Farewell

And

Have a Nice Day!!

Appendix B

Accountability and Instructional Management Plan

for

Art I

Grades 7 - 12

Booneville Separate Schools

Booneville, MS

Program Design

General Art I

Grades: 7-12

I. Drawing

A. Contour Drawing
1. Blind Contour
2. Regular Contour

B. Gesture Drawing
1. Figure in Movement
2. Gesture Wire Sculpture

C. Value Drawing
1. Line Value
a. Crosshatching
b. Distance of Line
c. Scratchboard
2. Side Shading with pencil
3. Pen and ink with ink wash - optional
4. Pastels - optional
5. Distance of Dots - optional
a. felt tip pen - black
b. felt tip pen - assorted colors

D. Long-study Figure Drawing
1. Head-Portrait

II. Pottery

A. Coil pots or container

B. Slab Plaques in Relief

III. Painting

A. Acrylic Still-Life

B. Acrylic Landscape from photographs - optional

C. Modern color studies - Abstract Painting optional

IV. Crafts

A. Papier-mache

B. Woodwork - optional
1. Woodcarving
2. Using a Bandsaw

C. Weaving - God's Eye

V. Mini Courses

A. Photography
   1. Operating a Camera
   2. Developing Film
   3. Printing pictures on photographic paper

B. Stained Glass - Optional

C. Airbrush
   1. Freehand or Stencil

VI. Art History

A. Impressionism

   1. Impressionist Artists
   2. Melted Crayon Pictures

B. Current Art and Man Magazines

VII. Elements of design - will be incorporated in the lessons given in the previous outline.

A. Line

B. Shape

C. Form

D. Space

E. Texture

F. Color

G. Value

VIII. Matting

A. Mount

B. Frame Mat

Tentative Time Schedule

Drawing - 6 weeks

Pottery - 9 weeks

Painting - 4 weeks

Woodwork - 4 weeks

Weaving - 1 week

Photography - 2 weeks

Stained Glass - 3 weeks

Airbrush - 1 week

Art History- Impressionism - 2 weeks

Elements of Design - 2 weeks

Art & Man Magazine - 1 week

Art Show Preparation, Matting, etc. - 1 week

Program Description

Objectives	Cognitive Level
I.A.1.	Application
I.A.2.	Application
I.B.1.	Application
I.B.2.	Synthesis
I.C.1.a.	Application
I.C.1.b.	Evaluation
I.C.1.c.	Application
I.C.2.	Synthesis
I.C.3.	Synthesis
I.C.4.	Synthesis
I.C.5.	Synthesis
I.D.1.	Synthesis
II.A.	Synthesis
II.B.	Synthesis
III.A.	Synthesis
III.B.	Synthesis
III.C.	Synthesis
IV.A.	Synthesis
IV.B.1.	Synthesis
IV.B.2.	Application
IV.C.	Application
V.A.1.	Application
V.A.2.	Application
V.A.3.	Synthesis
V.B.	Synthesis

V.C.	Application, Synthesis
VI.A.1.	Knowledge, Comprehension
VI.A.2.	Synthesis
VI.B.	Comprehension
VII.A.	Comprehension
VII.B.	Comprehension
VII.C.	Comprehension
VII.D.	Comprehension
VII.E.	Comprehension
VII.F.	Comprehension
VII.G.	Comprehension
VIII.A.	Evaluation
VIII.B.	Evaluation

Program Description

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE: (1)

OBJECTIVES	PROCESS	MATERIALS
I. Drawing		
A. Contour Drawing	A. Contour Drawing	A.
(Application) 1. The student will recall the definition of Blind Contour - A slow and careful drawing of the outline and curves of an object or person with the sense of touch. You cannot look at your paper, only at the object. The students will practice Blind Contour.	1. The teacher will discuss the definition of Blind Contour. The student will draw several 20 minute studies of a live model looking only at the model.	1. Live model, felt tip pen, manilla paper.
(Application) 2. The students will recall and practice Regular Contour.	2. The teacher will discuss the definition of Regular Contour. The student will draw several 40 minute studies of a live model. The student may look up and down at the model and his paper while drawing. Erasing will be allowed when pencil is used.	2. Live model, felt tip pen, ebony pencil, eraser, white paper

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (2)

OBJECTIVES	PROCESS	MATERIALS
B. Gesture Drawing 1. (Application) The student will recall the definition of Gesture Drawing—a quickly sketched drawing expressing movement. Get the feeling of the whole instead of details. The students will practice Gesture Drawing.	B. Gesture Drawing 1. The teacher will demonstrate gesture drawing and discuss its defintion. The student will sketch quickly the action of a live model.	B. Gesture Drawing 1. Pelt-tip pen, manilla paper or newsprint paper, live model.
2. The student will create a wire sculpture suggesting the human figure in an action pose.	2. The teacher will explain and demonstrate how to make a wire sculpture. The student will cut 12-guage wire into a 21 inch strip for the figure and a 15 inch strip for the arms. The student will form the wire into an action pose, nail it on a wooden base, make props out of cardboard and wire and add these. Cover the entire structure with art tissue paper strips dipped in glue. Let dry and paint the entire structure and base black. Shellac. Antique only the figure and props with dry brush of silver paint.	B. 1. 12 - Guage alumi wire, smaller wire for connecting and props, cardboard, scissors, wooden blocks, art tissue paper, brushes, Black and silver paint.

Subject General Art I

Grade 7-12

PROGRAM DESCRIPTION PAGE; (3)

OBJECTIVES	PROCESS	MATERIALS
C. Value Drawing 1. The students will identify and practice line value. (Application) a. The student will sketch a value scale using crosshatching to show a gradual change from dark to light. b. The student will sketch a value scale using distance of lines to show a gradual change from dark to light. The student will visually evaluate a picture of an outdoor scene and draw it in line value. (Evaluation)	2. Value Drawing 1. The teacher will show examples of line value by artist in magazines, illustrative books, and newspapers. a. The teacher will then demonstrate cross-hatching and distance of line by showing that lines closer together make the picture look darker and lines further apart make the picture look lighter. b. The teacher will set up a still life of several different shapes and textures. The student will then draw the still life showing values and textures with either crosshatching or distance of line. The student will first contour the object in pencil - then put the line values in felt-tip pen. The student will then bring a picture of an outdoor scene and draw it in line value using a pencil, not a felt-tip pen.	1. a./b. White paper, felt-tip pen, ebony pencils, still-life set up, picture of outdoor scene, examples of artists work in line value from magazines, books and newspapers.

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (4)

OBJECTIVES	PROCESS	MATERIALS
c. The students will sketch a picture showing line value on scratchboard	c. The teacher will demonstrate how to use a scratch knife on scratchboard. First, paint India ink on the scratchboard and let it dry, then using a scratch knife, scratch the drawing on the scratchboard showing value.	c. Scratchboard, India ink, Scratch knife, Paint brush for ink
2. The students will compose a drawing by shading in the the darks and lights with the side of their pencil.	2. The teacher will set up a still-life using very simple shapes and spotlight it so there is a strong contrast in darks and lights. She will then explain that the students need not to think so much about outlines or details but to notice the form or shapes caused by the shadow on the objects. Draw first in this manner. Second drawing can show a more subtle smooth from light to medium dark. The student will evaluate a color reproduction of a good painting on a small model and try to represent its basic value pattern in terms of two tones—black and white, then three values—black, grey, and white. Pay most attention to value, not a complicated drawing. The students view objects at home and block in drawing using only shadow without preliminary outlines.	2. White paper, simple object, spotlight, ebony or soft penci

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (5)

OBJECTIVES	PROCESS	MATERIALS
3. The student will sketch a still-life by first contouring the object in pen and ink and then placing the value with an ink wash.	3. The teacher will demonstrate how to use a pen set and India ink and then demonstrate how to get different grays with an ink wash. The student will practice this and then set up their own objects and draw them in this manner.	3. Pen set, India ink, water color brushes, white paper or illustration board, set up object.
4. The student will interpret objects on paper using pastels as their medium.	4. The teacher will explain the different techniques of using pastels—working in strokes, crosshatching, blending with hand or tissue. The student will practice the different techniques, decide which works best for them, and draw objects or people with pastels. The students will experiment with pastels on different grades and color of paper.	4. Pastels, different grades and colors of paper, objects of choice. (Glass bottles of different colors would be nice to set up.)
5. The students will illustrate a picture in value tones using only dots made with the tip of a black felt-tip pen or assorted colors.	5. The teacher will ask the students to closely examine photographs and cartoons in newspapers and to observe how they seem to be made of tiny dots-Dots closer together show dark values and dots farther apart show lighter value. The students will first illustrate picture in black and grey vlaues with dots made with the tip of a black pen and then illustrate a picture in color values with dots made with a colored felt-tip pen. This could lead to a discussion of Pointalism.	5. Felt-tip pens in black and assorted colors, newspaper, white paper, magazines for pictures, George Seurat's work.

Subject General Art I

Grade 7-12

PROGRAM DESCRIPTION PAGE; (6)

OBJECTIVES	PROCESS	MATERIALS
D. Long Study Figure Drawing 1. The students will draw a portrait of themselves and someone else in the drawing medium of their choice.	D. Long Study Figure Drawing 1. The teacher will show slides of self-portraits and portraits drawn or painted by famous artists. A discussion of techniques and styles will follow. The teacher will discuss relationships of facial parts. The students will observe themselves in a mirror and draw a self-portrait. The students will study a live model and draw a portrait. Important: Artists work in all styles, so pure exact realism is not always necessary.	D. 1. Slides of self-portrait, mirror, live models, white or light grey paper, different drawing mediums.
II. Pottery A. The students will create a container out of firing clay by the coil method. The students will glaze the container.	II. Pottery A. The teacher will demonstrate the coil method of hand-building pots. The teacher will demonstrate and explain these terms: wedging the clay, making a base, coils, slip, scoring, and template. The teacher will then explain underglaze and overglaze, bisque firing, and final firing. The students will build their own original container out of firing clay.	II. Pottery A. Cone 05-06 clay, turntables, pottery tools or a knife and spoon, kiln and materials, underglaze, overglaze, glaze brushes, paper and scissors for template.

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE: (7)

OBJECTIVES	PROCESS	MATERIALS
B. The student will create a plaque in relief made of clay. The students will paint their plaques.	B. The teacher will demonstrate and explain how to roll out a slab of clay with flat sticks of the same width and a rolling pin. She will then explain different ways of building up a design on the slab or carving into the slab of clay to create the picture they want on plaque. The students will then create their original plaques out of clay. After these plaques have been bisque fired, the students will paint their plaques with acrylic paints and acrylic gloss them.	B. Cone 05-06 clay, sticks of the same width, rolling pin, pottery tools, kiln, acrylic paints, acrylic gloss.

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (87

OBJECTIVES	PROCESS	MATERIALS
III. Painting	III.	III.
A. Acrylic Still-life; The student will paint a still-life on acrylic by visually studying the actual object set up.	A. The teacher will ask the student to bring in related objects from home so a still life could be set up and so that each student will be painting an original painting. The teacher will explain about composition within a painting. The student will first sketch the object in pencil on canvas and then paint the picture with acrylic paint under direction of the teacher. (The color wheel, value scale, and intensity scale within the elements of design- color- needs to precede this lesson.)	A. Acrylic paints, brushes, palettes, paper towels, easels, water buckets, still-life objec small tables, canvases
B. The students will paint an original landscape.	B. The teacher will ask the students to tear landscape pictures from magazines, or bring in photographs After a discussion about perspective, methods of painting trees, grass, sky, etc., the students will roughly sketch in the landscape on canvas and begin painting.	A. Acrylic paints, (oil could be substituted, but turpentine and linseed oil would be needed. Brushes, palette easels, water buckets, photographs or pictures from magazines.

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (90)

OBJECTIVES	PROCESS	MATERIALS
C. The student will paint an original abstract painting concentrating on color relationships, space, and shapes - positive and negative. The shapes can be purely abstract or derived from nature.	C. The teacher will discuss all the elements of design emphasizing color relationships, space, and shapes. The students will make several thumbnail sketches of designs before enlarging it on canvas. (Primed cardboard could be used instead of canvas.)	C. Brushes, Paints, palettes, easels, canvas, (or primed cardboard)

OBJECTIVES	PROCESS	MATERIALS
IV. Crafts A. The student will construct a three-dimentional form out of papier-mache.	A. The teacher will explain to the students how to make the armature or body of the form out of crumpled newspaper and aluminum foil taped together. The student will then tear strips of newspaper and dip them in wheat paste to cover the body and apply several coats in different directions smoothly. After this process is finished, the students can add details with papier-mache pulp. Let the structure completely dry and paint it with acrylic paints. If tempera paints are used, it would also need to be shellacked. Yarn, cloth, construction paper, and wire can be used to add details to the structure such as hair, clothing , etc.	A. Wheat paste, shallow pans, newspaper, aluminum foil, masking tape, acrylic paints, paint brushes, glue, Micellaneous materials such as yarn, cloth, wire, leather, construction paper, feathers, crepe paper.

Subject General Art I

Grade 7-12

PROGRAM DESCRIPTION PAGE; (11)

OBJECTIVES	PROCESS	MATERIALS
IV. B. Woodwork 1. The students will carve a miniature chair or other object specified by the teacher.	IV. B. 1. The teacher will discuss the different types of wood and their properties. The teacher will demonstrate the correct way to hold a knife while carving. The teacher will demonstrate the correct way to sand with a piece of glass. The teacher will demonstrate the correct way to hold a drill chuck and drill into a small piece of wood. The Teacher will demonstrate the correct way to make notches on the end of a piece of wood to fit into the drilled holes. The teacher will write the approximate dimensions of a miniature chair or other object on the board and explain how to make posts, rungs, and slants. The teacher will demonstrate how to weave the chair bottom out of bark or yarn. The students will then carve the pieces for a miniature chair and assemble them together, weave the bottom, and varnish the chair. NOTE: Students may design their own original miniature furniture or other objects depending on the maturity and ability of the individual student.	Wood, Pocket knife, broken glass, sandpaper, drill chuck with small drill bits, White glue, bark strips, Yarn

OBJECTIVES	PROCESS	MATERIALS
2. The students will cut a shape out of wood using a bandsaw.	2. The teacher will discuss safety practices while using a bandsaw. The teacher will demonstrate the minimum curve a 1/4" scrolling blade is capable of handling. The students will draw an original design, transfer it with carbon paper to a piece of wood and cut it out with a bandsaw under the supervision of the teacher. The students may paint their design and varnish it or the students may woodburn a design and apply clear varnish.	Bandsaw with 1/4" scrolling blade, 1" thick wood or plywood, carbon paper, paints and brushes, woodburner, clear varnish
IV. C. Weaving - God's Eye or OJO's	IV. C.	
The students will weave an OJO.	The teacher will demonstrate how to wedge the dowels (branches from trees can be used, other sticks can be substituted) together to form the armature. A structure with 4 points, 6 points, or 8 points can be used. The teacher will then demonstrate the over-weave, the under-weave, and the petal-weave. The students will then make their own OJO's using variations of these weaves and their own color scheme. When the OJO is finished, it can be strengthened by applying glue on the backside.	Dowels or other sticks, 2- ply yarn or wider, depending on the width of the dowels, carving tools to make the wedge in the dowel, glue

Subject General Art

Grade 7-12

PROGRAM DESCRIPTION

OBJECTIVES	PROCESS	MATERIALS
V. Mini Courses A. Photography 1. The student will operate a 35 mm camera.	V. Mini Courses A. Photography 1. The teacher will demonstrate how to load, press shudder, advance film, and unload a 35 mm camera. The teacher will explain the three main parts of a camera: (1) the aperture , (2) the shudder speed, and (3) the focus. The teacher will talk about a few points to remember when trying to get a good Picture: (1) Locate the light source and make sure it is behind you or at an angle. (2) Get closer to your subject. (3) Look at the details in your view finder and make sure the background is not too cluttered. Learn to see! (4) Think about composition - where is your main subject or object located in your view finder (5) Take pictures of ordinary things at unusual angles. (6) Usually the best pictures are unposed pictures. The students will then go out and take pictures with a 35 mm camera.	35 mm camera Black and white film
2. The student will develop black and white negatives.	2. The teacher will demonstrate how to load film on a reel and put it into the developing tank. (This work actually has to be done in complete darkness.) The teacher will explain the chemicals used - D-76 Developer and Fixer-, how to take the temperature and set the timer. The students will practice loading some old film on the reel until the task is mastered. The students will develop black and white film in the dark room. The teacher will assign small groups to work together.	Old film, Developing tank and reel, D-76 Developer, Fixer, Thermometer, Timer, Running water, Dark room, Film in cassettes taken by students.

Subject General Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (14)

OBJECTIVES	PROCESS	MATERIALS
3. The students will print black and white negatives on photographic paper.	3. The teacher will explain and demonstrate how to use an enlarger: (1) Inserting film into negative carrier and into enlarger (2) Raising enlarger up and down (3) Turning focusing knob (4) Opening lens up (5) Setting timer (6) Arranging photographic paper on the enlarger easel. The teacher will then explain and demonstrate how to mix the chemicals for the trays- 1st tray - 8 oz. of water and 8 oz. of dektol developer. 2nd tray - 8 oz. of water and a couple of drops of acetic acid for stop bath. 3rd tray - 8 oz. of fixer The teacher will then print a picture going through the entire process while the students watch. The teacher will divide the students into small groups and the students will print black and white pictures in the dark room.	Darkroom with enlarger, Trays, Dektol developer, Acetic acid, Running water, Photographic paper, Timer, Negative to be printed

OBJECTIVES	PROCESS	MATERIALS
V. B. Stained Glass The students will design a stained glass panel or free-form object.	V. B. Stained Glass The teacher will first identify and explain the use of specific stained glass tools and materials: (1) Soldering Iron (2) Glass cutters (3) Grozing Pliers (4) Fid (5) Pattern shears (6) Running Pliers (7) Flux (8) Solder (9) Copper foil (10) Glass (11) Lead or Zinc cutters for lead or zinc (12) Copper patina (13) Black patina (14) Safety glasses (15) Pattern paper (16) Nails The teacher will then explain about possible and impossible cuts and the students will practice these cuts with the glass cutters on scrap glass. The students will make a practice, free-form tulip out of clear scrap glass and copper foil the edges and solder them together. After this has been mastered, the students will draw an original design for a panel at least 8" X 8". They will then transfer the design to pattern paper using carbon paper. The students will number each piece on their design and cut it apart with pattern shears. Peel the backing off the pieces cut out of the pattern paper and stick it to an appropriate size and color of glass.	All the materials listed in 1-15 plus Sandpaper, Carbon paper, Board for squaring up, hooks

OBJECTIVES	PROCESS	MATERIALS
	Cut the glass and place it back on your original drawing to check for fit. Continue this until all pieces are cut out. The pieces may need sanding or one may have to chip extra glass away with the grozing pliers. The students will then copper foil all the pieces of cut glass and square the copper foiled pieces on a board made for this purpose. Take a strip of board and nail it up against the outside edges of glass. Apply flux and solder the panel together. Attach hooks at the top of the piece and wash it off. If antiqued effect is desired, rub copper or black patina on the solder. Wait a minute and then wash the panel again.	
V. C. Airbrush The student will operate an airbrush and design a T-shirt or other surface using stencils or by freehand.	V. C. Airbrush The teacher will demonstrate how to use an airbrush and explain the air flow and color flow of the airbrush. The teacher will demonstrate how to make and use a stencil and how to incorporate a stencil in a freehand design. The students will then make some of their own stencils if they plan to use them. The students will then design a T-shirt or other surface. Possible subject matter: Sunsets with palm trees and sea gulls and decorative names.	Airbrush, Air-hose Compressor, Bottles of airbrush ink, Stencil knife, Poster board, T-shirts

Subject Art

Grade 7-12

PROGRAM DESCRIPTION PAGE; (17)

OBJECTIVES	PROCESS	MATERIALS
VI. Art History A. Impressionism 1. The student will recall the definition of Impressionism and selected facts on important Impressionist Artists.	VI. Art History A. Impressionism 1. The teacher will explain and discuss the period and style of Impressionism- A style of art developed from around 1870-1910. The painter painted in dots and dashes of bright colors. They tried to capture the effects of sunlight on objects, flesh, etc. The students will give reports and show prints and paintings by; 1. Auguste Renoir 2. Paul Gaugrein 3. Camille Pissarro 4. Vincent Van Gogh 5. Claude Monet 6. Mary Cassatt 7. Edgar Degar 8. Paul Cezanne	VI. Art History A. 1. Prints of painting by impressionist painters- Art books and Encyclopedias
2. The student will create an impressionistic picture using melted crayons.	2. The teacher will demonstrate how to melt crayons with the heat of a candle and dot the melted crayon on thick paper or posterboard to create an image. The student will then cut a poster board into four parts and use one of the parts to draw their picture on. After the picture (flowers in a vase, birds, trees, etc.) has been sketched in pencil, the students will dot and dash melted crayons on the board until completely covered. The students should be reminded to keep working in the impressionistic style.	2. Crayons, candle and holder, poster board, pencils and matches.

Subject General Art

Grade 7-12

PROGRAM DESCRIPTION

OBJECTIVES	PROCESS	MATERIALS
VI. B. The students will review current Art & Man Magazines.	VI. B. The students will recieve current Art & Man magazines which cost approximately $3.95 for 6 issues. The cost may vary each year. Each issue covers a different artist and his style of work. The students will read all of the six issues of the Art & Man magazines and the teacher and the students will discuss at least 3 of the magazines in class.	Art & Man magazines

DESIGN

Design involves the manipulation of line, shape, form, space, texture, value, and color. A good design is one to which no more can be added or from which no more can be subtracted without causing a feeling of emptiness or incompletion.

The designer should have two primary objectives:

To use one or more basic elements
To use all of the basic principles

BASIC ELEMENTS OF DESIGN

Line
Shape
Form
Space
Texture
Color
Value

BASIC PRINCIPLES OF DESIGN

Balance
Harmony
Contrast
Dominance
Movement
Unity

I. BASIC ELEMENTS OF DESIGN

A. Line

1. Lines have direction: horizontal, vertical, diagonal, wavy, curvy.

   *On a sheet of newsprint, practice drawing each of these lines across the paper until one can draw them freely without stopping.

2. Variety can be achieved with lines.

   *Draw long lines, short lines, thick lines, thin lines, etc. going from light to medium to dark tones, and reverse them.

3. Lines express emotion leading to rhythm.

   *Using background music, students can draw lines depicting the rhythm of the melody.

4. The direction of line used may express emotional qualities.

   a. horizontal lines are quiet and restful
   b. vertical lines are dignified
   c. curved lines are the most pleasing to the eye because one's eye flows with them
   d. diagonal lines are the most exciting yet the most disturbing.

B. Shape

A shape is created by a two-dimensional color area or by a line used to enclose space.

1. A shape is essentially 2-D

2. Shape should have:

   a. simplicity
   b. meaning
   c. emphasis
   d. balance
   e. rhythm

3. Four basic shapes are:

   Square, circle, cone and cylinder
   (All man-made objects come from these shapes)

   *Using any three of the four basic shapes, arrange overlapping shapes; shade the positive shapes in light, medium, and dark tones.

   *Using construction paper, design an art notebook cover using two or more of the basic shapes.

C. Form

A form is a sculptural or three-dimensional shape.

Shading helps suggest form on a two-dimensional plane.

D. Space

The area occupied by form is known as POSITIVE SPACE.

Too much positive space will give the illusion that the picture is crowded.

The area that surrounds and separates one form from another is known as NEGATIVE SPACE.

Too much negative space will give the illusion that the picture is empty.

E. Texture

The surface quality of an object is referred to as texture. It may be smooth, rough, shiny, dull, fuzzy, or satiny.

There are two types of textures - tactile and visual.

Tactile Texture---3-D--surface--actual texture
It is directly related to the sense of touch

Visual Texture---2-D--surface--simulated texture
It can be seen but not felt (as in a painting)

F. Color

There are two types of color -- light-ray color (color from sun-rays) and man-made color (pigments of color). Light-ray colors are formed when the sunlight passes through a prism. If there is no light there is no color; therefore, in light-ray colors the absence of color is black. Pigment colors (man-made colors) are made from berries, vegetables, fruits, nature materials, etc. White pigment is the absence of color.

Know how colors are formed and mixed.

The PRIMARY COLORS from which colors are made are:

Red
Blue
Yellow

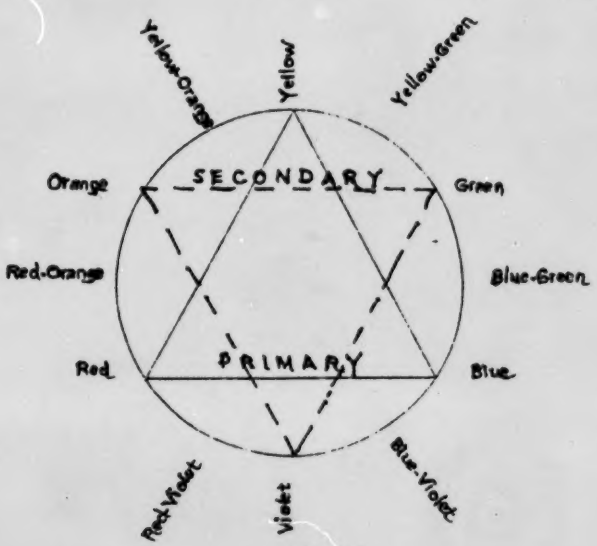
The SECONDARY COLORS, formed by mixing two primary colors, are:

Green	Blue + Yellow = Green
Orange	Red + Yellow = Orange
Violet	Blue + Red = Violet

The INTERMEDIATE or TERTIARY COLORS are those colors that are formed by mixing one primary and one secondary color together. These are:

Yellow-Green	Red-Violet
Blue-Green	Red-Orange
Blue-Violet	Yellow-Orange

Yellow + Green = Yellow-Green
Blue + Green = Blue-Green
Blue + Violet = Blue-Violet
Red + Violet = Red-Violet
Red + Orange = Red-Orange
Yellow + Orange = Yellow-Orange



1. COLOR HARMONIES

COMPLEMENTARY COLORS

Any two colors opposite each other on a straight line through the center of the color wheel are complementary colors.

Blue is the complement of orange.
Red is the complement of green.
Yellow is the complement of violet.
Blue-green is the complement of red-orange.
Blue-violet is the complement of yellow-orange.
Yellow-green is the complement of red-violet.

Any two complementary colors may be mixed in equal amounts to make neutral gray.

To dull or gray a color, add some of its complement.

To soften a color but not really change the color, add a little of its complement.

ANALOGOUS COLORS

Colors that are adjacent, next to, or neighboring colors on the color wheel are analogous colors. These colors are always acceptable when used together in right proportions, e.g., yellow, yellow-green, green, and blue-green.

TRIAD COLORS

A triad color harmony is composed of any three colors equal distance on the color wheel.

Primary colors form one triad and secondary colors form another triad.

MONO-CHROMATIC COLORS

A mono-chromatic harmony is formed when a variation of **one** color is used.

2. DIMENSIONS OF COLOR

HUE -- the name by which we distinguish one color from another.

INTENSITY – the brightness and dullness of a color -- the degree of purity or saturation of a color.

VALUE -- the lightness and darkness of a color.

TONE -- raw color - pure color - normal color - is any color that is used in full strength.

Tones lighter than the raw color are called TINTS. e.g., red + white = pink

Tones darker than the raw color are called SHADES. e.g., red + black = wine

3. MOODS OF COLORS

Warm colors -- red, yellow, orange
Cool colors -- blue, violet, green

G. Value

Value is the lightness and darkness of an object, color or picture.

Subject General Art

Grade 7-12

PROGRAM DESCRIPTION PAGE: (19)

OBJECTIVES	PROCESS	MATERIALS
VII. Elements of Design	VII.	
A. The students will review the element of design -line.	A. The teacher will discuss the direction and emotional qualities of line.(A. on handout sheet, page 8)	Handout sheet -design Pages 8-11
B. The students will review the element of design - shape.	B. The teacher will discuss the definition of shape and explain the four basic shapes. (B. on handout,page 9)	
C. The students will review the element of design - form.	C. The teacher will discuss the definition of form. (C. on handout sheet, page 9)	
D. The students will review the element of design - Space.	D. The teacher will discuss the two types of space, positive space and negative space. (D. on handout sheet, page 9)	
E. The student will review the element of design - texture.	E. The teacher will discuss the definition of texture and the two types of texture, visual texture and tactile texture. (E. on handout sheet, page 9)	
F. The student will review the element of design - color.	F. The teacher will discuss the three types of color: primary, secondary, and tertiary. (handout sheet, page 11) The teacher will discuss the color harmonies: complementary colors, analogour colors, triad colors, mono-chromatic colors. (no. 1 on handout sheet, page 11) The teacher will discuss the dimensions of color: hue, intensity, value, tone. (no. 2 on handout sheet, page 11) The teacher will discuss the moods of color: warm and cool. (no. 3 on handout sheet, p. 11)	
	The students will experiment mixing colors using only red, yellow, blue, black ,and white. The students will paint a color wheel, intensity scale, and value scale.	Red, yellow, blue, black, and white paint. Brushes, Containers for water, paper, paper towels

OBJECTIVES	PROCESS	MATERIALS
	The students will draw a simple design and make two copies. The students will paint one copy with complementary colors and the other copy with analogour colors.	
G. The student will review the element design -value.	G. The teacher will discuss the definition of value. (G. on handout sheet, page 11)	
VIII. Matting	VIII. Matting	
A. Mount mat The students will measure a mount mat for their drawings.	A. The teacher will demonstrate the correct way to mount mat drawing. The students will mount mat their own drawing. Measurements: 1" at top or 1½" at top 1" at sides or 1½" at sides 1½" at bottom 2" at bottom	Mat board or poster board, Stencil knife, T-square, Ruler, Glue
B. Frame mat The students will measure a frame mat for their art work.	B. The teacher will demonstrate the correct way to frame mat a drawing. The students frame mat their own drawing or other art work. Measurements: Measure picture across and add 2". Measure picture up and down and add 2½". Mark these measurements on mat board and cut out. On cut out mat board, measure 1¼" from the top twice. Measure 1¼ from each side twice and measure 1 3/4" from the bottom twice. Connect measurements with ruler and cut the inside square out with a stencil knife. Cut a backing out of cardboard the same size of the mat and tape together on the inside top. Insert picture and apply tape-hinge-style- at the corners.	Mat board or poster board, stencil knife, T-square, Ruler, Cardboard backing, Tape

Program Evaluation

General Art I

Objective:_____

Student's Name:_____ Date:_____

Project:_____

Knowledge

1. Define the following terms:

   a. Blind Contour Drawing:

   b. Regular Contour Drawing:

   c. Gesture Drawing:

Application

2. Make a regular contour drawing of your hand.

Application

3. Sketch a gesture drawing of a person jumping.

Standard: 70% of the answers.

GENERAL ART I

Objective: I. B.2 Synthesis

Student's Name:_____ Date:_____

Project:_____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Construction of entire sculpture						
Sculpture suggest action						
Originality of sculpture						
Finish on sculpture (tissue paper, painting, shellacking)						

Standard: An average of 70 is required.

General Art I

Objective: I. C. 1a. Application

Student's Name: _____ Date: _____

Project: _____

The Value scale shows a gradual change from light to dark. _____Yes _____No

(Standard: 100% yes)

Objective: I. C. 1b. Application

Student's Name: _____ Date: _____

Project: _____

The Value scale shows a gradual change from light to dark. _____Yes _____No

(Standard: 100% yes)

GENERAL ART I

Objective: I. C.1. a,b,c Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition of picture						
Line value (used successfully instead of shading)						
Perspective						
Originality						

Standard: An average of 70 is required.

GENERAL ART I

Objective: I. C. 2,3 Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition of picture						
Value						
Perspective						
Originality						

Standard: an average of 70 is required.

GENERAL ART I

Objective: I C.4 Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition of Picture						
Color Relationships						
How well objects were represented with pastels.						
Originality						
Prespective of Objectives						

Standard 79%

GENERAL ART I

Objective: I.C. 5.a. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition of Picture						
Value						
Perspective						
Originality						
Representation						

Standard: 79%

GENERAL ART I

Objective: I.C. 5b. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition of Picture						
Color Relationships						
Value						
Perspective						
Originality						

Standard: 79%

GENERAL ART I

Objective: I. D.1 Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition						
Value						
Perspective of Facial features						
Originality						
Representation						

Standard: 79%

GENERAL ART I

Objective: II, A. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Construction of pottery (How well it was built, put together)						
General shape of pottery						
Originality of pottery						
How well the pottery is finished (smoothness, texture, glazing, painting)						

Standard: An average of 79% or better is required.

GENERAL ART I

Objective: II. B. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Construction						
Originality and subject matter						
Neatness						
How well it is glazed or painted						

Standard: An average of 79% or better is required.

GENERAL ART I

Objective: III. A. Synthesis

Student's Name: _____ Date:

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition of picture						
Color Relationships						
How well objects were represented with paint						
Originality (Artists Expression)						
Perspective of objects						

Standard

GENERAL ART I

Objective: III B. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition						
Color Relationships						
Perspective						
Originality						
Representation						

Standard: 79%

GENERAL ART I

Objective: III. C. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Composition						
Color Relationships						
Originality						
Spacial Relationships						
Standard: 79%						

GENERAL ART I

Objective: IV. A. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Construction						
Originality						
Representation						
Finish (Smoothness or textured, painted)						
Added detail of miscellaneous materials (Yarn, fabric, beads, feathers, etc.)						

Standard : 79%

GENERAL ART I

Objective: IV. B. 1. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Construction						
Originality						
Representation						
Finish						

Standard: 79%

GENERAL ART I

Objective: IV. B. 2. Application

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Original Design						
Followed safety procedures						
How well the design was cut out during and after						
Finish (Painting, woodburning, woodcarving, varnish)						

Standard: 79%

GENERAL ART I

Objective: IV. C. Application

Student's Name: _____ **Date:** _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Construction (Armature)						
Tightness of Yarn						
Originality						
Finish (Tassels, beads, painted ends)						
Standard: 79%						

V.A. Photography

(V.A.1.) Knowledge
1. What are the 3 parts of a camera that are of the utmost importance?
(1)
(2)
(3)

(V.A.1.) Comprehension
2. Explain the function of each of the 3 parts.
(1)
(2)
(3)

(V.A.1.) Knowledge
3. Name 3 tips to remember about taking pictures.
(1)
(2)
(3)

(V.A.2.) Knowledge
4. What two chemicals are used when developing film?
(1)
(2)

(V.A.2.) Comprehension
5. How do you know how long to set the timer when the developer is in the developing tank?

(V.A.2.) Knowledge
6. How often do you agitate the tank?
Every_____seconds.

(V.A.2.) Knowledge
7. Are the chemicals used while developing film poured back in the right container or poured down the drain?

(V.A.2.) Knowledge
8. How long do you leave the film under running water for permanence?

(V.A.3.) 9. Explain how to mix the chemicals for developing prints:
First tray -

Comprehension

Second Tray -

Third Tray -

(V.A.3.) 10. The negative is put in the negative carrier with _____ side up and image _____.

Knowledge

(V.A.3.) 11. How do you increase the image size the enlarger projects on the enlarger's easel?

Comprehension

(V.A.3.) 12. How many clicks do you stop the lens down?

Knowledge

(V.A.3.) 13. What light can be on when the photographic paper is cut?

Knowledge

(V.A.2.) 14. When is the only time <u>total</u> darkness is needed when developing film or printing?

Knowledge

Standard: 70%

OBJECTIVE V.B. Knowledge and Comprehension

IDENTIFY THE STAINED GLASS TOOLS AND MATERIALS AND EXPLAIN THE USE OF EACH: (Tools and materials will be lined up on a table.)

1. Soldering Iron
2. Grozing Pliers
3. Fid
4. Pattern Shears
5. Running Pliers
6. Flux
7. Solder
8. Glass Cutters
9. Copper Foil
10. Copper or Black Patina
11. Lead or Zinc Cutters
12. Safety Glasses
13. Pattern Paper
14. Nails

Photography

V. A. 1.1. The student successfully loaded a 35 mm camera.

Application Yes_____ No _____

V. A. 1.2. The student successfully took pictures with a 35 mm camera.

Application Yes_____ No _____

V. A. 1.3. The student successfully unloaded a 35 mm camera.

Application Yes_____ No _____

V. A. 2.4. The student successfully loaded film onto a developing reel.

Application Yes _____ No _____

V. A. 2.5. The student successfully developed film in the dark room.

Application Yes _____ No _____

V. A. 3.6. The student successfully developed a print in the darkroom.

Synthesis Yes _____ No _____

Standard: 85%

GENERAL ART I

Objective: V.B. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Design						
Originality						
Construction						
Finish						

Standard: 79%

GENERAL ART I

Objective: V.C. 1.

Student's Name: _____ **Date:** _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
The airbrush lines and color areas were clean. (Application)						
The airbrush was properly handled. (Application)						
The airbrushed design was successful. (Synthesis)						
The students made their own original stencil or design. (Synthesis)						
The student cleaned the airbrush and area properly. (Application)						

Objective VI A.1.- Knowledge (Standard: 70%)

DEFINE:

(Knowledge)

1. What is the definition of Impressionism?

DIRECTIONS: MATCH THE FOLLOWING FACTS IN COLUMN I TO THE ARTISTS IN COLUMN II:

(Knowledge)

Column I

_____ 2. Used the theme, Mother and Child, in most of their work.

_____ 3. Admitted himself to a mental hospital.

_____ 4. Painted native women on the Tahiti Islands.

_____ 5. A critic saw his painting Impression, Sunrise and started calling the painters Impressionist.

_____ 6. Subjects of his paintings include ballet dancers and horse races.

_____ 7. Painted in blocks or patches of colors instead of dots and dashes. He was called " the father of Modernism".

_____ 8. Crippled with arthritis he painted scores of masterpieces with brushes strapped to his hands.

_____ 9. He painted atmospheric landscapes with lacy trees. The first part of his nickname was Papa.

Column II

1. Auguste Renoir
2. Paul Gauguin
3. Camille Pissaro
4. Vincent Van Gogh
5. Claude Monet
6. Mary Cassatt
7. Edgar Degas
8. Paul Cezanne

FILL IN THE BLANKS:

(Knowledge)

10. In most of Vincent Van Gogh's paintings, he used the color_____.

11. _____ was a close friend and companion to Renoir. They painted the banks of the Seine together in the summer-time.

12. Mary Cassatt met _____ while she was in Paris and sometimes modeled for him.

13. _____ secretly thought Impressionism was flimsy and wanted to make something more permanent out of it.

14. _____, a lady's man, lived with Vincent Van Gogh. They were more rivals than friends.

15. Vincent Van Gogh, following his father's footsteps, _____ to coal miners. His brother,_____ was always a close friend.

16. Vincent Van Gogh cut off _____ and sent it as a present to a girl.

NAME THE ARTISTS OF THESE PAINTINGS:

(Knowledge)

17. The Boating Party_____

18. When do you Marry_____

19. Luncheon of the Boating Party_____

20. Cafe Terrace at Night _____

21. Still-life with Apples_____

22. A Woman with Chrysanthemums_____

23. Water Lillies_____

24. The Night Cafe_____

25. The Boy with the Red Vest_____

26. Ia Orana Maria
(I Hail Thee, Mary)_____

DISCUSS IN FULL:
(Comprehension)

27. Before Impressionism a powerful organization in France called the Academy had certain rules a painter had to follow for their work to be exhibited. Explain their rules in full. --
The Impressionist painter changed this. How?

GENERAL ART I

Objective: VI A.2. Synthesis

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
Use dots and dashes of appropriate colors (different colors of greens, etc.)						
Use Lights and Darks, Shadows						
Compostition of picture						

Standard: An average of 70% is required.

Art History

School Year 82-83

Art & Man Magazine

OBJECTIVE VI. B. Knowledge

MATCHING:

Artists Names:

A. Renoir
B. Paul Klee
C. Raphael
D. George Srgal
E. Grandma Moses
F. Andrew Wyeth

_____1. His only self-portrait, Trodden Weed, was a picture of his father's boots.

_____2. He painted during the Renaissance with masters like Michelangelo.

_____3. A critic saw a painting in a local drug store and helped make the painter famous.

_____4. This painter's work had child-like qualities and related back to truthfulness and creativity.

_____5. The artist's medium was plaster.

_____6. His close friend was Monet and his style was Impressionism.

WHO PAINTED:

_____7. Masterpiece - Christina's World

_____8. Masterpiece - Cenema

_____9. Masterpiece - Bringing In The Maple Sugar

____10. Masterpiece - Oarsmen at Chatou

____11. Masterpiece - Around the Fish

____12. Masterpiece - School of Athens

OBJECTIVE VI. B. Cont.

1. Where did Grandma Moses get the ideas for her paintings?

2. How did George Segal discover his medium?

3. Name one rule (out of 3) the Academy of Paris required for a picture for it to be exhibited before Impressionism.

4. After seeing a painting by Leonardo da Vinci, Raphael painted one very similar to it. Name Leonardo da Vinci's painting.

5. Grandma Moses painted when she was a young girl but didn't become famous until she was older. (True or False)

6. Who said, "A line is a dot going for a walk"?

7. What does Grandma Moses' paintings and a quilt have in common?

8. Andrew Wyeth painted a portrait of Karl Kruener and titled it after a holiday. Name the holiday.

BONUS: What style of art did Grandma Moses paint in? (Folk art) or (Primitive style)

Standard: 70%

OBJECTIVES VII. A,B,C,D,E,F,G

Knowledge

VII.A. 1. Fill in the blanks the emotion that the direction of line expresses:
a. Horizontal lines_____
b. Vertical Lines_____
c. Curved Lines_____
d. Diagonal Lines_____

Application

VII.A. 2. Show a gradual change from dark to light using lines only.

Knowledge

VII.B. 3. What are the 4 basic shapes?
(1)
(2)
(3)
(4)

Knowledge

VII.C. 4. What is the definition of form?

Knowledge

VII.D. 5.a. The area occupied by form is known as _____space.

Knowledge

b. The area that surrounds and separates one form from another is known as _____space.

Application

VII.D. 6. Within the picture color the negative space black and leave the positive space white.

Knowledge

VII.E. 7. What is the definition of texture?

VII.E. 8.a. Actual texture is known as _____texture.

Knowledge

b. Simulated texture is known as_____texture.

VII.F. 9.a. Name 3 primary colors.

Knowledge

(1)
(2)
(3)

b. Name 3 secondary colors and how they are mixed.

Knowledge
Comprehension

(1) Mix_____and _____
(2) Mix_____and_____
(3) Mix_____and_____

c. Name 4 tertiary colors and how they are mixed.

Knowledge
Comprehension

(1) Mix 1 part _____ and 2 parts_____
(2) Mix 1 part_____ and 2 parts_____
(3) Mix 1 part_____ and 2 parts_____
(4) Mix 1 part_____ and 2 parts_____

VII.F. 10.1.Name two sets of complementary colors.

Knowledge

(a)_____&_____
(b)_____&_____

2. What color do you get when you mix complements together?

Comprehension

VII.F. 11. Name 3 analogour colors.

Knowledge

(1)
(2)
(3)

VII.F. 12. a. Name 3 cool colors.

Knowledge

(1)
(2)
(3)

b. Name 3 warm colors.

Knowledge

(1)
(2)
(3)

VIIF. 13. MATCHING:

Knowledge

DEFINITIONS

_____1. Pure colors from which other colors are made.

_____2. Two colors opposite on the other color wheel.

_____3. is formed when a variation of one color is used.

_____4. formed by mixing two primary colors together.

_____5. Three colors next to each other on the color wheel.

_____6. formed by mixing one primary and one secondary color.

_____7. Three colors equal distance on the color wheel (a color harmony).

_____8. the brightness and dullness of a color.

_____9. the name by which we distinguish one color from another.

_____10. the lightness and darkness of a color.

TERMS

A. Value

B. Intensity

C. Mono-Chromatic

D. Triad

E. Analogour

F. Complementary

G. Tertiary

H. Secondary

I. Primary

J. Hue

VII.G. 14. a. What is the definition of value?

Knowledge

b. Show value with your pencil on the vase.

Standard: 70%

GENERAL ART I

Objective: VIII. A.

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
The students measured the mat correctly. (Evaluation) -						
The students cut the lines straight. (Application)						
The students glued the picture correctly. (Application)						
Mat has a neat appearance.						

GENERAL ART I

Objective: VIII. B.

Student's Name: _____ Date: _____

Project: _____

	unacceptable	70 poor	79 fair	88 average	96 good	100 excellent
The students measured the mat correctly. (Evaluation)						
The students cut the lines straight. (Application)						
The picture was placed behind the frame mat Correctly. (Application)						
Mat has a neat appearance.						

April, 1982 Title IV-C

TO: Students Enrolling in Art

FROM: Mr. Mac Curlee and Mr. Howard Long

SUBJECT: Area of Interest

Thank you for showing an interest in our arts and crafts program. Please help us to better plan this program by checking the three areas listed below that you would like to learn more about.

_____ Drawing: Methods and Materials

_____ Pottery Making

_____ Ceramics

_____ Crocheting

_____ Photography

_____ Quilting

_____ Wood Carving

_____ Basket Weaving

_____ Tole Painting

_____ Cake Decorating

_____ Flower Making

_____ Other: Please List _____

Past

D1

Student Questionnaire

Student Identification:

Name: _____ Age: _____ Sex: _____

Race: _____ Grade: _____

This questionnaire is designed to determine your attitude and general awareness of visual art.

A. Please respond by circling the number which comes closest to your opinion.

1. Please rate the following subjects by your desire to study them.

	Would Not Like	Don't Know	Doesn't Matter	Maybe Would Like	Definitely Would Like	Like Very Much
a. Drawing	0	1	2	3	4	5
b. Arcylic Painting	0	1	2	3	4	5
c. Oil Painting	0	1	2	3	4	5
d. Watercolor Painting	0	1	2	3	4	5
e. Printmaking	0	1	2	3	4	5
f. Pottery	0	1	2	3	4	5
g. Photography	0	1	2	3	4	5
h. Art History	0	1	2	3	4	5
i. Papier Mache	0	1	2	3	4	5
j. Working with Yarn	0	1	2	3	4	5
k. Working with Plaster	0	1	2	3	4	5
l. Principles of Design	0	1	2	3	4	5
m. Cut Paper	0	1	2	3	4	5
n. Stained Glass	0	1	2	3	4	5
o. Wood Carving	0	1	2	3	4	5
p. Air Brush	0	1	2	3	4	5
q. Sculpture	0	1	2	3	4	5

Art Questionnaire (continued)

2. Please circle the number that best relates your knowledge of these subjects.

	None	Read About It	Self-Taught	Took Lessons	Know A Good Bit	Know A Lot
a. Drawing	0	1	2	3	4	5
b. Acrylic Painting	0	1	2	3	4	5
c. Oil Painting	0	1	2	3	4	5
d. Watercolor Painting	0	1	2	3	4	5
e. Printmaking	0	1	2	3	4	5
f. Pottery	0	1	2	3	4	5
g. Photography	0	1	2	3	4	5
h. Art History	0	1	2	3	4	5
i. Papier Mache	0	1	2	3	4	5
j. Working with Yarn	0	1	2	3	4	5
k. Working with Plaster	0	1	2	3	4	5
l. Principles of Design	0	1	2	3	4	5
m. Cut Paper	0	1	2	3	4	5
n. Stained Glass	0	1	2	3	4	5
o. Wood Carving	0	1	2	3	4	5
p. Air Brush	0	1	2	3	4	5
q. Sculpture	0	1	2	3	4	5

B. Please circle the letter that best answers the question.

1. Regarding what you feel right now, your future plans for art are _____.

   a. No plans

   b. Hobby

   c. Career

2. If you chose career, what direction would you like to go in?

   a. Art Teacher

Art Questionnaire

b. Commercial Art

c. Interior Design

d. Architecture

e. Fashion Design

f. Working Artist: for ex. - Painter, Sculptor.

g. Other (list _____)

3. Do you think Art _____.

a. is just for fun.

b. should be taken seriously.

c. is both fun and serious.

d. no opinion.

C. Please write out the answers to the following questions.

1. List ten famous artists. If you can't list ten, list as many as you can.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

2. List any type of art-related activities you participated in during the past year (school or summer).

3. Do you enjoy school?

4. Would you enjoy school more if it included an art class every day?